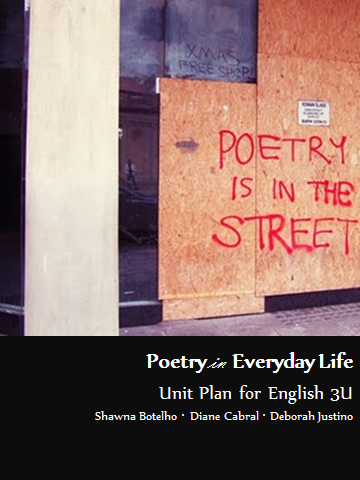
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**Unit Overview**

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| **Course Code:** ENG 3U |
| **Title:** *Poetry in Everyday Life* |
| **Group Members:**  1. Shawna Coelho 2. Diane Cabral 3. Deborah Justine |
| **Rationale**  As the cover to this unit illustrates, poetry is everywhere, from the streets to the ivory tower. The rationale behind this unit is to take poetry off its dusty pedestal and put it on students’ iPods. We want students to understand that poetry has existed for nearly as long as language itself; that it is central to cultures around the world; that it can be used to channel indignation and ignite social change; and that it continues to evolve, being texted in distant corners of our wired world.  As students learn that this formerly rarified art is accessible to everyone, they will begin to identify poetic language everywhere, in films, speeches, advertising and prayer. Most importantly, students will begin to experience how poetry can fit into their own lives, soothing pain, exploring emotion, and celebrating the everyday. |
| **Culminating Activity**  Students will demonstrate the desired understandings by producing a culminating poetry anthology. The culminating anthology will engage all four of the unit strands (oral, reading, writing, media). It will also require students to demonstrate their metacognitive, critical thinking, and research skills in selecting the appropriate poems to suit the theme they have selected for their anthology.  The anthology will reflect a theme drawn from each student’s everyday life as teenagers, students, immigrants, friends, etc. Students will be asked to consider the ways they experience poetry in their everyday lives and to include artifacts that reflect these experiences. After selecting their theme, students will curate a unique collection of poems, which represent or complicate that theme.  Poems will be drawn from the following contexts: poetry in film, poetry in advertising or politics, poetry in music, an original poetic work, as well as three other poems of their selection. For each poem, students will write a one-paragraph gloss explaining why they selected the poem and how it fits their theme. Their gloss will also demonstrate their understanding of form, poetic devices, and word choice. On the last day of the unit, each student will go on a “book tour,” promoting his or her anthology in a two-minute “author’s talk” in front of the class. The talk will reinforce their oral skills and let them showcase their anthology to their peers. |
| **Culminating Activity Assessment Tool**  Students will be provided with a culminating activity handout to guide their production of the culminating anthology. Throughout the unit, the teacher will regularly review student progress through mini-conferences and journal checks.  The culminating anthology and author’s talk will be evaluated against criteria on the summative assessment rubric. Please see the summative rubric in *lesson one* for the criteria and categories in this tool.  In addition, students will formatively assess three of their peer’s talks. Maturely assessing the quality of a peer’s work will help students consolidate what success looks like. They’ll also learn how to constructively critique performances, which they can transfer beyond English class. |
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**Expectations, Enduring Understandings, and Essential Questions**

Course: English 11U Unit Title: *Poetry in Everyday Life*

|  |  |
| --- | --- |
| **Ministry Expectations**  *Oral Overall*  1. Listening to Understand  2. Speaking to Communicate  *Oral Specific*  1.2: Select and use the most appropriate active listening strategies when participating in a range of situations  1.6: Extend understanding of oral texts, including increasingly complex or difficult texts, by making effective connections between the ideas in them and personal experience; other texts; and the world around them  1.9: Evaluate the effectiveness of a variety of presentation strategies used in oral texts, including increasingly complex or difficult texts, and suggest other strategies that could be used effectively  2.2: Demonstrate an understanding of a variety of interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences  2.4: Use appropriate words, phrases, and terminology, and a variety of stylistic devices, to effectively communicate their meaning and engage their intended audience  2.5: Identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural differences  2.6: Identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them effectively to help convey their meaning and with sensitivity to audience needs and cultural differences  *Reading and Literature Overall*  1. Reading for Meaning  2. Understanding Form and Style  *Reading and Literature Specific*  1.1: Read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading  1.4: Make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts  1.6: Analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements  2.2: Identify a variety of text features and explain how they help communicate meaning  2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts  *Writing Overall*  1. Developing and Organizing Content  2. Using Knowledge of Form and Style  *Writing Specific*  1.1: Identify the topic, purpose, and audience for a variety of writing tasks  2.2: Establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing  2.3: Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience  2.5: Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing  2.6: Revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies  *Media Studies Overall*  1. Understanding Media Texts  3. Creating Media Texts  *Media Studies Specific*  1.2: Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey  1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose  3.1: Describe the topic, purpose, and audience for media texts they plan to create  3.3: Identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate a specific aspect of their intended meaning effectively  3.4: Produce media texts, including increasingly complex texts, for a variety of purposes and audiences, using appropriate forms, conventions, and techniques | |
| **Enduring Understandings**   * Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us. * Poetry helps us notice everyday life and reflect on its significance. * Poetry can be appreciated in its everyday and elevated forms. * Literary form shapes content. * History, culture, and experience influence a poem’s purpose, symbols, and meaning. * Poetry can enable personal, societal and political change. * Poetic devices make oral and written communication more persuasive, powerful, and rhythmical. * Poetry can express complex thoughts, intense feelings, and evocative images in language. * Diction or word choice can convey voice, tone, and setting. * Poetic devices shape the meaning and experience of a poetic work. * Performance influences how a poem is interpreted. | |
| **Essential Questions**   1. Where can we find poetry in everyday life? (knowledge) 2. What are common devices used in poetry? (knowledge) 3. Why do people write poetry in its various forms? (comprehension) 4. Why does the way a poem is encountered affect how it is understood? (comprehension) 5. How does form affect content? (analysis) 6. How do poetic devices make communication more persuasive, powerful, and rhythmical? (analysis) 7. How does a poem’s sound and movement affect how it is heard and understood? (analysis) 8. How do images work to convey meaning within text? (analysis) 9. How does a poem’s diction convey voice, tone, and image? (analysis) 10. How can poetry fit into your everyday life as a teenager? (application) 11. How can our natural environment serve as poetic inspiration? (synthesis) 12. How can your social location affect your interpretation and appreciation of a poem? (synthesis) 13. Should poetry be used as a form of protest? (evaluation) 14. Should a poem’s performance affect its interpretation? (evaluation) | |
| **Knowledge**   * Key features of poems and what distinguishes poetry from prose * Why we use poetry to express ourselves * How poetry can help us reflect on everyday life * Common literary devices used in poems and their effects * Popular poetic forms * Representative poetry from different cultures and eras * How poetry can be a form of protest and social commentary | **Skills**   * Identify poetry in popular culture, e.g., music, speech, film, and advertisements * Use literary devices to strengthen oral and written communication * Use poetry to protest oppression * Perform poetry to convey voice and meaning * Interpret figurative language in formal and informal poetry * Compose short poems expressing intense emotion and complex issues * Convey voice, tone, and imagery in a few words |

**Culminating Activity and Assessments**

Course: English 3U Unit Title: *Poetry in Everyday Life*

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| **Culminating Activity**  Students will demonstrate the desired understandings by producing a culminating poetry anthology. We will present the culminating assignment in the first lesson, so that students are aware of what they will be working toward. Each lesson from then on will scaffold a skill and understanding that students will require to successfully complete the anthology.  The culminating anthology will engage all four of the unit strands (oral, reading, writing, media). It will also require students to demonstrate their metacognitive, critical thinking, and research skills in selecting the appropriate poems to suit the theme they have selected for their anthology. Each week will focus on a major performance task (e.g., the poetry slam), where students will be able to exercise skills that they will need to produce their anthology.  The anthology will reflect a theme drawn from each student’s everyday life as teenagers, or students, or immigrants, or sisters, etc. Students will be asked to consider the ways they experience poetry in their everyday lives and to include artifacts that reflect these experiences. After selecting their theme, students will curate a unique collection of poems, which represent or complicate that theme.  Poems will be drawn from the following contexts: poetry in film, poetry in advertising or politics, poetry in music, an original poetic work, as well as three other poems of varied forms. For each poem, students will write a one-paragraph gloss explaining why they selected the poem and how it fits their theme. Their gloss will also demonstrate their understanding of form, poetic devices, and word choice. On the last day of the unit, each student will go on a “book tour,” promoting his or her anthology in a two-minute “author’s talk” in front of the class. The talk will reinforce their oral skills, which were developed in the poetry slam, and let them showcase their anthology to their peers. |
| **Assessment Tool for the Culminating Activity**  Students will be provided with a culminating activity handout to guide their production of the culminating anthology. Throughout the unit, the teacher will regularly review student progress through mini-conferences and journal checks.  The culminating anthology and author’s talk will be evaluated against criteria on the summative assessment rubric. Please see the summative rubric in *lesson one* for the criteria and categories in this tool.  In addition, students will formatively assess three of their peer’s talks. Maturely assessing the quality of a peer’s work will help students consolidate what success looks like. They’ll also learn how to constructively critique performances, which they can transfer beyond the English class. To facilitate this, students will be given a peer-assessment checklist tool. They will receive this at the beginning of the unit, along with the rubric and completion form. |
| **Other Assessments During the Unit**  This unit is based on a metacognitive approach to poetry and learning, where students will reflect on what they’ve learned and how they’ve learned it. We’ll accomplish this through a range of formative assessments that focus on *Assessment as Learning*.  Formative tasks and assessments will scaffold skills and provide consistent feedback, which students will use to shape their culminating assignment. Many of the assessment strategies will involve summarizing (e.g., exit tickets, and give-one-get-one). Others will involve cooperative learning, role play, and oral performance. The teacher will regularly circulate through the class, observing and recording evidence from these varied learning events.  Throughout the unit, students will contribute to a journal, which will allow them to chart their intellectual growth and grapple with challenging concepts. In this regard, the journals will function as an *Assessment as Learning* strategy. The teacher, however, will collect student journals daily and note where students are having difficulty and where they’re experiencing the right amount of challenge. Therefore, the journals will also be used as *Assessments for Learning*.  In addition, we’ll collect *Assessment for Learning* evidence in diagnostics, which will often take place during the minds on for each lesson and in the first lesson of the unit. We’ll use the feedback we collect in these diagnostics to tailor daily lessons to student needs and interests.  Our *Assessment of Learning* strategy consists of a mid-unit poetry slam, the culminating poetry anthology, and a few smaller assessments to evaluate required skills for the culminating activity. Students will be provided with assessment criteria prior to each evaluation.  As part of their culminating assignment, students will participate in a “book tour,” where they will promote their anthologies in a two-minute “author’s talk” at the local bookstore (i.e., the school library). Students will receive formative peer-assessments for this task (i.e., assessments as learning), as well as the evaluated rubric for the anthology and talk (assessment for learning). |

**Group Assessment**

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| **Name** | **Sections Completed** | **Percentage** |
| Shawna Coelho | Lesson 2, Lesson 3, Lesson 6, Lesson 11, Lesson 15  Stage 1 Template  Stage 2 Template | 33% |
| Deborah Justine | Lesson 4, Lesson 5, Lesson 12, Lesson 13, Lesson 14  Stage 1 Template  CA Rubric and Peer-Assessment Checklist | 33% |
| Diane Marie Cabral | Lesson 1, Lesson 7, Lesson 8, Lesson 9, Lesson 10  Stage 1 Template  CA Student Handout | 33% |

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| --- | --- | --- | --- | --- | --- |
|  | **Monday** | **Tuesday** | **Wednesday** | **Thursday** | **Friday** |
| WEEK 1 | Poetry in our Everyday Lives: Introductory Lesson | The Poetry of Persuasion: Poetic Devices in Speech and Song | Poetry that Moves and Goes Boom: Devices for Movement and Sound | It’s All About Visualizing: Imagery in Poetry | Poetry: It’s in our Everyday Surroundings too |
| WEEK 2 | Poetry as Protest: Historical Injustice and Poetic Resistance | Forms of Poetry and Social Commentary | Criteria for an Effective Poetry Performance | Practicing Techniques for an Effective Performance | Poetry Slam |
| WEEK 3 | Blackout Poems to Black Out Oppression | Poetic Television: Poetry in Media | Classic Poets and Their Poems: There’s a Reason Why They’re Appreciated | Class Work Period: It’s All About Staying on Task | Where Poetry Fits: Poetry in Real Life |

**Unit Calendar**

**Lesson 1:** Poetry in our Everyday Lives: Introductory Lesson

**Time**: 75 minutes

**Description:** In this lesson students will be introduced to the Unit’s theme that poetry is in our everyday lives. Students will transform aspects of their everyday lives into lines of their own poem (I am from.. format) and will create with the class a collective poem (We are from… format) that reinforces classroom community as well as the idea that poetry is everywhere. Students will be introduced to the Unit’s Culminating Activity and its expectations. Students will then begin to reflect on the way they see poetry in the world around them. This is done in order to begin preparing students for the CA in which they will need to discuss how they see poetry in their everyday lives.

**Expectations**

*Overall Expectations*

Writing

2. Using Knowledge of Form and Style

*Specific Expectations*

Writing

2.2: Establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing

2.3: Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

**Enduring Understandings**

Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us.

**Essential Question**

Where is the Poetry in your Life?

**Learning Goals**

* Students will be familiar with this Unit’s Culminating Activity and its expectations
* Students will begin to understand that poetry is everywhere in the world around us.

**Planning Notes**

* The teacher will need a form of recording information that allows the whole class to view the information at the same time. This can be achieved with a smart board, blackboard, whiteboard, overhead projector, LCD projector and computer, etc.

**Agenda**

* I am from…poem
* We are form…poem
* Intro to culminating activity
* The poetry in My Life- ticket out the door

**Prior Knowledge Required**

* Students should have had some exposure to poetry in their previous English classes (ENG 1P/1D, ENG 2P/2D) and should have at least a minimal awareness of poetical conventions (e.g. rhyming, metaphors).

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (diagnose student’s knowledge of and comfort level with writing and speaking about poetry)

1. *I am from Poem:* The teacher distributes Appendix 1.1. and instructs the students to complete the worksheet. The activity asks students to describe things from their everyday lives. The teacher should remind students to use as many literary or poetic devices as they can remember and to use descriptive language.
2. The teacher then asks students to volunteer reading their poem out-loud to the class. The teacher should be aware that not all students may be comfortable sharing their poems. The teacher should also be sure to comment on each poem and how it both uses poetic devices and demonstrates ways in which we can see poetry in our everyday lives.
3. The teacher creates a *We are From* poem. This is done by asking each student to share with the class their favourite or most important/special line from their *I am From* poem. As the students share their line the teacher records each line on the board/chart paper/overhead/ smart board. The format for collecting the students’ lines into a collective poem can be seen in Appendix 1.2.
4. The teacher should direct students’ attention to their class poem and encourage discussion on whether or not it represents how poetry exists in their everyday lives. The teacher should also point out the use of descriptive language and poetical devices.

***Activity***

1. *CA Introduction*: The teacher introduces the Culminating Activity (Appendix 1.3.). The teacher should be sure to review all aspects of the activity including the rubric. The teacher should invite the students to ask questions and to continue to consider their CA and its theme throughout the unit and other lessons.

***Consolidation***

* *Assessment for Learning* (gain knowledge about the ways in which students see poetry in their lives in order to modify future lessons according to student interests’)

1. *Ticket out the Door-* The teacher distributes the Ticket out the Door (Appendix 1.4) which asks the students to reflect on how they see poetry in their everyday lives.

**Accommodations**

* The students may complete the *I am From* poem in whichever language they feel most comfortable expressing themselves.
* The teacher may want to ask students to share there *I am From* poem with a partner or small group instead of the whole class for step two of the minds-on.

**Annotated Resources**

* Gould Lundy, Kathleen.  *Leap into literacy: Teaching the Tough Stuff so it Sticks!* Markham:

Pembroke Publishers, 2007. Print.

**Appendices**

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| --- |
| * 1. “I am From…” Poem Worksheet   2. “We are From…” Worksheet   3. Culminating Activity and Rubric   4. Ticket out the Door |
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Appendix 1.1: I am from… (adapted from, Gould Lundy, Kathleen.  *Leap into literacy: Teaching the Tough Stuff so it Sticks!* Markham: Pembroke Publishers, 2007. Print.)

**I am From….**

Complete the sentences below with your description of what is in the parenthesis. Try to use as much descriptive language and poetical devices as you can while completing your sentences.

I am from… (describe your favourite thing to eat)

I am from… (describe a place or thing you pass by on the way to school)

I am from… (describe a favourite memory)

I am from… (describe a favourite holiday or tradition)

I am from… (describe someone important or special to you)

I am from… (describe a goal for the future)

Appendix 1.2: We are from… (Gould Lundy, Kathleen.  *Leap into literacy: Teaching the Tough Stuff so it Sticks!* Markham: Pembroke Publishers, 2007. Print.)

**We are From….**

Complete the template with parts from students’ individual *I am From* poems.\*

We are from … *(enter first students’ favourite line)* and … *(enter second students’ favourite line).*

We are from… *(enter third students’ favourite line)* and … *(fourth students’ line);* … *(fifth students’ line)* and … *(sixth students’ line).*

We are from …*(enter first students’ favourite line)* and … *(enter second students’ favourite line).*

We are from… *(enter third students’ favourite line)* and … *(fourth students’ line);* … *(fifth students’ line)* and … *(sixth students’ line).*

\*This is only a template. Teachers may modify the collective poem based on the types of lines they are collecting. For example, the teacher may want to blend two students’ lines that work well together or they may keep all the lines that describe students’ favourite food together etc.

Appendix 1.3: Culminating Activity Handout and Rubric

**Poetry in our Everyday Lives- An Anthology**

You have just been commissioned by Pearson Canada to create an anthology of poems to be used in a Grade eleven English class. Pearson wants your anthology to reflect the poetry in the everyday lives of grade eleven students. They have asked that you **draw on a particular theme in your own life to choose a unique collection** of poems which represent or complicate that theme. In total you are to have **seven** poems. Of these seven you **must have one reflecting poetry in film, one reflecting advertising or politics, one related to music, and another that is your own original poetic work**.

Accompanying **each poem must be a one-paragraph gloss** explaining why you selected that poem and how it relates to your theme. In this gloss, Pearson is looking for your understanding of form, poetic devices, word choice, etc., as well as how well you describe your creative choice of poems.

On the last day of the unit, **you will go on a “book tour” promoting your anthology** with a two-minute “author’s talk” in front of the class. You should use this time to ‘sell’ your anthology, explain your choices, and showcase what you know and think about poetry.

To help you get the most from this task, three of your peers will evaluate your presentation using the checklist provided. Your teacher will evaluate your anthology and presentation based on the rubric attached to this handout.

Use the criteria in the checklist and the rubric to produce your best work!

An explanation of your theme is due:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Anthology due:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Peer Assessment Checklist**

Student being assessed:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Complete the following checklist to assess your peer’s “Author’s Talk.”**

Student’s anthology has a clear theme

Student’s anthology includes a range of poems in various forms

Student clearly explains the rationale behind their anthology entries

Student keeps audience engaged, employing effective eye contact, body language and voice

Students presentation is organized, creative and conveys thorough planning

**Additional Comments *– What did you like? What constructive criticism would you offer?***

Poetry Anthology Rubric Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Criteria | Level 1 | Level 2 | Level 3 | Level 4 |
| **Knowledge and Understanding** | | | | |
| Rational paragraphs demonstrate understanding of poetic devices (alliteration, imagery, metaphor, simile etc.) | Demonstrate no understanding of poetic devices | Demonstrate limited understanding of poetic devices, few devices identified and explained | Demonstrate sufficient understanding of poetic devices, many devices identified and explained | Demonstrate thorough understanding of poetic devices, all devices identified and explained |
| Rational paragraphs demonstrates understanding of how poetry is infused in everyday life | Demonstrate no understanding of how poetry is infused in everyday life | Demonstrate limited understanding of how poetry is infused into some aspects everyday life | Demonstrate sufficient understanding of how poetry is infused into some aspects of everyday life | Demonstrate a thorough understanding of how poetry is infused into many aspects of everyday life |
| **Thinking** | | | | |
| Rationale paragraphs connect poems to a larger theme | No connection made between poems and a larger theme | Connects some poems to a larger theme; connection is weak | Connects each poem to a larger theme; connection is somewhat logical and insightful | Clearly connects each poem to a larger theme; connection is logical and insightful |
| Interprets poetic texts for meaning | Does not attempt to interpret poetic text | Poorly interprets poetic text; minimal inference on meaning; References no text features | Effectively interprets poetic text; References some text features to make inferences on meaning | Thoroughly interprets poetic text; References many text features to make extremely insightful inferences on meaning |
| **Application** | | | | |
| Selection of poems is diverse and demonstrates creativity | Selection lacks creativity; Poems selected are alike in form and origin | Selection demonstrates minimal creativity; A few poems selected vary in form and origin | Selection demonstrates considerable creativity; Most poems selected vary in form and origin | Selection demonstrates great creativity; Poems selected are unique and all vary in form and origin |
| Beliefs, values and experiences are revealed in selection of poems | Beliefs, values and experiences are not revealed in selection of poems | Beliefs, values and experiences are faintly revealed in selection of poems | Beliefs, values and experiences are sufficiently revealed in selection of poems | An array of beliefs, values and experiences are clearly revealed in selection poems |
| **Communication** | | | | |
| Ideas and thoughts are expressed clearly with correct grammar and spelling used throughout anthology | Ideas and thoughts are unclear; contains more than 10 grammatical/ spelling errors | Ideas and thoughts have minimal clarity; contains 6-9 grammatical and/or spelling errors | Ideas and thoughts are mostly clear; contains 1-5 grammatical and/or spelling errors | Ideas and thoughts are very clear; contains no grammatical or spelling errors |
| Anthology is organized and laid out effectively | Anthology lacks organization, is hard to follow and shows minimal effort | Anthology is somewhat organized however could be neater; some clutter present | Anthology is organized and neat; lay out is effective and demonstrates effort | Anthology is extremely well organized, neat and easy to follow; demonstrates significant care and effort |
| Oral Presentation is engaging; Effective eye-contact, body language and voice projection used throughout | Oral presentation is not engaging; poor eye contact, body language and voice projection | Oral presentation is minimally engaging; some eye contact and proper body language; monotone voice used | Oral presentation is for the most part engaging; good eye-contact, body language and voice projection | Oral presentation is very engaging; consistent eye contact and proper body language; variety in volume and intonation in voice |

Appendix 1.4: Ticket out the Door

I see poetry in my life in/at/when/because\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**The Poetry in My Life**

**Lesson 2:** The Poetry of Persuasion Poetic Devices in Speech and Song

**Time**: 75 minutes

**Description**

This lesson will activate students’ prior knowledge of what a poem is and extend it to speeches and songs. Students will learn how poetic devices make speeches and songs persuasive and memorable. They will be able to apply their knowledge of poetic devices to modern songs through a kinesthetic identification exercise.

*Connection to the Culminating Activity:*

In the culminating activity, students will write a one-paragraph gloss explaining why they selected each poem and how it fits their theme. Their gloss will demonstrate their understanding of form, poetic devices, and word choice. This lesson will enable students to identify and analyze poetic devices of persuasion (also known as figurative language) in their culminating anthology. It will also help students identify poetic speeches and songs, which they will need to include in their anthology.

**Expectations**

*Strands:* Oral; Reading and Literature; Writing; Media Studies.

*Oral Overall*

2. Speaking to Communicate

*Oral Specific*

2.4: Use appropriate words, phrases, and terminology, and a variety of stylistic devices, to effectively communicate their meaning and engage their intended audience.

*Reading and Literature Overall*

2. Understanding Form and Style

*Reading and Literature Specific*

2.2: Identify a variety of text features and explain how they help communicate meaning

2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

*Writing Overall*

2. Using Knowledge of Form and Style

*Writing Specific*

2.3: Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

2.5: Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing

*Media Studies Overall*

1. Understanding Media Texts (songs)

*Media Studies Specific*

1.2: Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

**Enduring Understandings:** Poetic devices make oral and written communication more persuasive, powerful, and rhythmical. Poetry can be appreciated in its everyday and elevated forms. Poetic devices shape the meaning and experience of a poetic work.

**Essential Questions:** Where can we find poetry in everyday life?How do poetic devices make communication persuasive, memorable, and rhythmical?

**Learning Goals**

* Compare and contrast a speech with prose. (do)
* Understand how poetic devices make speeches and songs persuasive and powerful. (know)
* Analyze the effect poetic devices have on how much we remember and what we think or do. (do)

**Prior Knowledge**

* Students should be familiar with the concepts of persuasion, purpose, audience, and speaker as covered in prior units.
* Students should be aware that a poem can take a variety of untraditional forms as covered in previous lessons.

**Planning Notes**

* Arrange the desks in groups.
* Book a/v equipment (projector; computer; speakers).
* Bring all appendices and make copies of organizers.
* Affix different poetic devices to the walls for the corners exercise.

**Differentiation**

Differentiation will be based on interests, abilities, and learning profiles. The lesson’s content, processes, and environment are differentiated to engage linguistic, visual, musical, kinesthetic and interpersonal learners. It includes writing, reading, listening, music, video, and a kinesthetic exercise, where students move to different areas of the room.

**Agenda**

1. The persuasive power of poetry in speeches
2. Common poetic devices used in speech and song
3. The poetry of modern music

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (the teacher will diagnose the students’ understanding of poetic features, noting the criteria they propose)
* *Assessment as Learning* (the teacher will observe and informally note the quality of student responses and depth of engagement during the discussions and think-pair-share)
  1. Tell students they’re going to watch a video of a speech.
  2. Play Will.i.am’s “Yes We Can.” After the video, let students know that this was a speech given by Obama that was set to music. Tell them that many of the same tricks – or poetic devices – speechwriters use are also used by songwriters.
  3. *Co-construct criteria for a poetic speech:* Distribute the speech text. In groups, ask students to identify some of the elements of “Yes We Can,” which reminds them of poetry. Write those down on the board.
  4. Distribute and read aloud, “Why You Should Vote for Obama in 2008,” a news editorial arguing why the public should vote for Obama.
  5. Now ask students to compare the speech to the spoken argument, using the *Venn Organizer*.
  6. Ask students to consider which was more persuasive and why. Remind them to consider how the poetic elements we listed on the board make a difference.
  7. *Think-pair-share:* Next ask students to share this with the person they sit beside, and ask them to come to an agreement about which is more persuasive. Finally, ask the pairs to consult their tables of six to come to a consensus about which was more persuasive. Each table will then share and defend their decision.
  8. As tables share why they selected one or the other, the teacher will write on the board some of the effects they noticed that made one more persuasive than the other. Most students will select “Yes We Can.”
  9. The teacher will then identify some of the persuasive elements students listed as poetic devices (e.g., how it reminds them of a song with a chorus = refrain, etc.).

***Activity***

* *Assessment as Learning* (students will be prompted to assess the speech for poetic devices, learning in the process; the teacher will note student responses and guide their learning, correcting any misconceptions)

1. Next, the teacher will broaden the students’ sharing into a discussion of poetic devices. He or she will explain that poetry is ancient and has been used in epics and speeches for thousands of years in cultures around the world. Poetry plays with language and makes ideas powerful and persuasive.
2. *Modeling*: The teacher will then model how to identify a poetic device by prompting students to return to the speech. He or she will ask students if any sentences from the speech start with the same words. The teacher will then explain that this is a device called anaphora.
3. The teacher will then askwhat effect this device has on the listener. Prompting students to note how it emphasizes ideas and feelings, making them more forceful and memorable. The teacher will write the correct answers on the board.
4. The teacher will follow the same format for the rest of the devices. See the appendix for the devices, including examples from the speech. These will prompt the rest of the questions.
5. At the end of the exercise, provide students with the handout on poetic devices, including the examples they just identified.
6. *“Five Corners”:* This exercise will reinforce the poetic devices introduced and apply the same devices to another everyday poetic form: modern song.
7. Five pieces of paper will be labeled with the words: alliteration, anaphora, asyndeton, metaphor, and simile. The pieces of paper will be posted in five spots around the classroom.
8. Students will listen to a 20-second clip from a popular song. The lyrics will also be projected. After each clip, students will be asked to go to one of the spots, which represent the rhetorical device used in the song. (Explain that it’s possible for a clip to include more than one device, but ask students to choose one for the exercise.)
9. Debrief after each selection, indicating what the device was, whether more than one device was used. Also draw out the effect of the device on the students’ past experience of the song.

***Consolidation***

* *Assessment as Learning*(students will assess their learningthrough reflective journaling; the teacher will circulate and informally observe student responses; the teacher will also note problems and how quickly students complete the task)

1. *3-2-1:* The students will be given five-ten minutes to write in their journal the three most important things they learned; two questions they still need to explore; and one way their learning connects to what they knew before.

**Accommodations**

The following accommodations are directed at English Language Learners and students with ADHD:

* They will receive keyword lists for complex language used in the speech and devices hand out.
* The lesson will incorporate music and visuals (video) to help convey meaning.
* ELL and ADHD students will be given the song lyrics to help them with the corners exercise.

**Resources**

* *The McGraw-Hill Glossary of Poetic Terms.* Retrieved from [www.highered.mcgraw-hill.com](http://www.highered.mcgraw-hill.com).
* *Six Minutes* by Andrew Dlugan explores literary devices in speeches. Retrieved from www.sixminutes.dlugan.com/speech-preparation-6-rhetorical-devices.
* *A Handbook of Rhetorical Devices* by Robert A Harris explores rhetorical devices common to poetry. Retrieved from www.virtualsalt.com/rhetoric.htm.

**Appendices**

|  |  |
| --- | --- |
| 2.1: “Yes We Can”  2.2: “Why You Should Vote for Obama in 2008”  2.3: Venn Organizer  2.4: Poetic Devices  2.5: Poetic Devices in Modern Music |  |
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| --- | --- |
| Appendix 2.1: “Yes We Can” by Barack Obama *– arranged by Will.i.am*  It was a creed written into the founding documents that declared the destiny of a nation.  Yes we can. It was whispered by slaves and abolitionists as they blazed a trail toward freedom. Yes we can. Yes we can. It was sung by immigrants as they struck out from distant shores  and pioneers who pushed westward against an unforgiving wilderness. Yes we can. Yes we can. It was the call of workers who organized;  women who reached for the ballots;  a President who chose the moon as our new frontier;  and a King who took us to the mountain-top and pointed the way to the Promised Land. Yes we can to justice and equality. (yes we can, yes we can, yes we can, yes we can...)   Yes we can to opportunity and prosperity.  Yes we can to opportunity and prosperity.  Yes we can heal this nation.  Yes we can repair this world.  Yes we can. Si Se Puede  (yes we can, yes we can, yes we can, yes we can...)  We know the battle ahead will be long,  but always remember that no matter what obstacles stand in our way,  nothing can stand in the way of the power of millions of voices calling for change. We want change! (We want change! We want change! We want change...)  We have been told we cannot do this by a chorus of cynics who will only grow louder and more dissonant.  We've been asked to pause for a reality check.  We've been warned against offering the people of this nation false hope. But in the unlikely story that is America, there has never been anything false about hope. We want change!  (We want change! I want change! We want change! I want change...)  The hopes of the little girl who goes to a crumbling school in Dillon are the same as the dreams of the boy who learns on the streets of LA; we will remember that there is something happening in America;  that we are not as divided as our politics suggests;  that we are one people;  we are one nation;  and together, we will begin the next great chapter in America's story with three words that will ring from coast to coast;  from sea to shining sea - Yes. We. Can. (yes we can, yes we can, yes we can, yes we can, yes we can, yes we can, yes we can, yes we can...)  Appendix 2.2: “Why You Should Vote for Obama in 2008” *– from Obamapedia*  Obama's campaign for President is built on the premise that the Democrats must "disagree without being disagreeable" and unite America to solve issues of historic importance. He focuses on his ability to overcome partisan bickering, to work across the aisle, and to produce real results.  The idea that someone would be able to unite America and get the government to productively work on important issues sounds idealistic. Understanding that cynicism, Obama stresses that Americans must embrace the 'audacity of hope.' Hope is an irrational belief, a faith in optimism, but hope is also a unifying emotion, one that resonates with people across the globe.  By emphasizing that we should all believe in the possibility of a new type of politics, Obama has converted many people, including Republicans, to believe in the possibility of the anti-Bush, a non-ideological leader that respects those who disagree with him and works to find not the Democratic solution, not the Republican solution, but the best solution.  Campaigning to replace Bush with a unifying leader, he has struck a chord across the country—as shown by polls, book sales, enormous crowds, and website groups. In this crucial juncture in history, he has the potential to improve how Americans perceive politics, leading to more trust in government and solving some very difficult problems.    Appendix 2.3: Venn Diagram to Compare and Contrast Speech with Prose  Appendix 2.4: Poetic Devices – *Adapted from The McGraw-Hill Glossary of Poetic Terms, Andrew Dlugan, and Robert A. Harris*  \*Note that examples from Will.i.am’s arrangement of Obama’s speech are listed as YWC  Alliteration – repetition of the same sounds at the beginning of nearby words; look for the same letter appearing a few times in a sentence. Examples:   * Peter Piper picked a peck of pickled peppers. * YWC: “declared the destiny”   Anaphora — repetition of a word or phrase at the start of successive clauses or sentences. Examples:   * Winston Churchill: “We shall not flag or fail. We shall go on to the end.” * YWC: “It was a creed…/It was whispered by slaves…/It was sung by immigrants….”   Epistrophe — repetition of a word or phrase at the end of successive clauses or sentences. Examples:   * Emerson: “What lies behind **us** and what lies before **us** are tiny compared to what lies within **us**.” * YWC: “We've been warned against offering the people of this nation false **hope**. But in the unlikely story that is America, there has never been anything false about **hope**.   Refrain – a phrase or verse that recurs at intervals. Examples:   * Martin Luther King Jr.: “I have a dream.” * YWC: “Yes we can.”   Personification — giving human qualities to abstract ideas, inanimate objects, plants, or animals. Example:   * “The trees called out to me.”   Metaphor — compares two different things by speaking of one in terms of the other. Unlike a simile or analogy, metaphor says that one thing *is* another thing, not just that one is like another. Examples:   * “Life is a highway.” * YWC: “We know the battle ahead will be long” – Battle is a metaphor for the election race.   Simile — compares two different things using “like” or “as.” Example:   * “Life is like a box of chocolates.”   Asyndeton – excluding conjunctions (like “and”), which helps to increase the tempo and highlight a specific idea. Examples:   * Abraham Lincoln: “…And that government of the people, by the people, for the people shall not perish from the earth.” * YWC: “We will remember that there is something happening in America; that we are not as divided as our politics suggests; that we are one people.”   Parallelism – when parts of a sentence or sentences are expressed similarly to show that the ideas are equally important. Parallelism also adds balance and rhythm. Examples:   * “To think accurately and to write precisely are related goals.” * YWC: “It was whispered by slaves and abolitionists **as they blazed a trail toward freedom**. It was sung by immigrants **as they struck out from distant shores.”**   Appendix 2.5: Poetic Devices in Modern Music  **Aretha Franklin (anaphora):**  What you want  Baby, I got  What you need  Do you know I got it?  All I'm askin'  Is for a little respect when you come home (just a little bit)  Hey baby (just a little bit) when you get home  (just a little bit) mister (just a little bit)  **Justin Bieber (asyndeton):**  Baby, baby, baby oooh Like baby, baby, baby nooo Like baby, baby, baby oooh I thought you'd always be mine (mine).    **Jordin Sparks (simile):**  “Why does love always feel like a battlefield?  A battlefield? A battlefield?  **B.O.B (simile):**  “Can we pretend that airplanes in the night sky are like shooting stars?  I could really use a wish right now  Wish right now, wish right now.”  **Drake (alliteration):**  “I really **c**an’t **c**omplain everything is kosher  Two thumbs up, Ebert and Roper.” Drake  **Arcade Fire (metaphor, anaphora):**  “I used to write letters; I used to sign my name  I used to sleep at night  Before the flashing lights settled deep in my brain” ~ flashing lights are a metaphor for anxiety |  |

**Lesson 3:** Poetry that Moves and Goes Boom: Devices for Movement and Sound

**Time**: 75 minutes

**Description:**

This lesson will teach students about devices that create movement and sound in poetic works. Students will explore how these devices affect the meaning and voice of a poem through a close reading of Gwendolyn Brooks’ “We Real Cool.” The teacher will relate the poem’s meaning to the everyday lives of teenagers. Finally, to consolidate the knowledge and skills they’ve acquired over the past two lessons, students will analyze the overall effects of poetic devices on a poem, song, or speech.

*Connection to the Culminating Activity:*

In the culminating activity, students will write a one-paragraph gloss explaining why they selected each poem and how it fits their theme. Their gloss will demonstrate their understanding of form, poetic devices, and word choice. This lesson will enable students to identify and analyze poetic devices of sound and movement in their culminating anthology. It will also explain how these devices express meaning and voice, allowing students to select the best poems for their theme.

**Expectations**

*Strands:* Oral; Reading and Literature; Writing; Media Studies.

*Oral Overall*

2. Speaking to Communicate

*Oral Specific*

2.4: Use appropriate words, phrases, and terminology, and a variety of stylistic devices, to effectively communicate their meaning and engage their intended audience.

*Reading and Literature Overall*

2. Understanding Form and Style

*Reading and Literature Specific*

2.2: Identify a variety of text features and explain how they help communicate meaning

2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

*Writing Overall*

1. Developing and Organizing Content

*Writing Specific*

1.1: Identify the topic, purpose, and audience for a variety of writing tasks

*Media Studies Overall*

1. Understanding Media Texts (songs)

*Media Studies Specific*

1.2: Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

**Enduring Understandings:** Poetic devices make oral and written communication more persuasive, powerful, and rhythmical. Poetic devices shape the meaning and sound of a poetic work.

**Essential Question:** How does a poem’s sound and movement affect how it is heard and understood?

**Learning Goals**

* Understand how poetic devices make speeches, songs, and poems persuasive, powerful, and rhythmical. (know)
* Identify poetic devices of sound and movement. (do)
* Analyze how sound, movement, and figurative language affect a poem’s meaning. (do)

**Prior Knowledge**

* Students will be familiar with the devices of persuasion and repetition that were introduced last class. This lesson will consolidate their ability to identify and interpret these devices through a learning centres exercise.
* Students should be familiar with denotation and connotation, irony and symbolism (studied in prior units).

**Planning Notes**

* Book a/v equipment (projector; computer; three music players and headphones; speakers).
* Set up three learning centres with copies of poems, speeches, and songs. Set up music players at one of the centres.
* Bring appendices, markers, and make copies of organizers.
* Teachers who are unfamiliar with “We Real Cool” should read the critical analysis of it included in the appendix.

**Differentiation**

Differentiation will be based on interests, abilities, and learning profiles. The lesson’s content will be differentiated according to preferences and abilities as students can select the learning centre they prefer. The processes include a placemat incorporating words and images, performance, listening, writing, and song. They are differentiated to engage artistic, aural, visual, musical, verbal and interpersonal learners.

**Agenda**

1. What’s “cool”?
2. Poetic devices of sound and movement
3. Racialized youth in mid-century America
4. Putting it all together: analyzing poetic devices in a speech, song, or poem
5. Homework

**Teaching Strategies**

***Minds On***

* *Assessment as Learning (*students will learn how vocal expression affects meaning by listening to their peers; the teacher will observe student responses and reactions to the placemat and discussion)

1. *Placemat*: In groups, students will be asked to brainstorm the connotation of “cool.” They must determine what cool “looks like”, “sounds like,” “acts like,” and “feels like” in their everyday lives. They will fill in their responses on a placemat. Their responses will take the form of visual symbols, images and words.
2. *Discussion:* Groups will then share their placemat with the class, explaining what “cool” means to them, and how they represented it. The group member who shares the placemat must use “cool” language and vocal expression to in his or her presentation.

***Activity***

* *Assessment as Learning* (circulate during the learning centres activity, assessing and guiding learning; the teacher will observe the quality of student responses during think-pair-share and class discussions; students will self-assess their version of Brooks’ poem against the original)

1. Each group will then receive a copy of Brooks’ poem, “We Real Cool,” which has been rearranged into sentences. One member of each group will read what they think the poem sounds like.
2. *Think-pair-share*: Ask the groups to think-pair-share what the poem is about. As the class, shares their responses, lead them into a discussion of the sociohistorical context of Brooks’ poem. Discuss the civil rights movement and what life was like for young African-American teens in the late 1950s and early 1960s. Ask students to consider what cool meant in this era.
3. *Note-taking Skills:* A note will be projected on the screen about Brooks’ book *The Bean Eaters*. Students will be asked to quickly record the points that relate to “We Real Cool” and its sociohistorical context.
4. Next, the teacher will play Brooks discussing the poem and reading it aloud. Each group will then be asked to quickly rearrange the words on the page so that it would sound like Brooks’ performance.
5. *Self-assessment:* Finally, the teacher will distribute the original arrangement of the poem. Groups will be asked to assess their version against Brooks’.
6. *Teacher-led discussion*: The teacher will then guide students in a discussion of the poetic devices of sound and movement. For instance, he or she will explain that a device like enjambment gives a poem movement and speed, affecting how it is read and understood.
7. The teacher will distribute a list of devices, and each group will fill in examples for each device from Brooks’ poem and any other poem, speech, or song they’ve studied.
8. Student-led discussion: Each group will then have to share the effect one poetic device had on their interpretation of “We Real Cool.”
9. *Learning Centres*: Students will then be asked to visit one of three learning centres in the classroom that contain recordings and/or copies of poems or speeches or songs.
10. They will be asked to apply their knowledge of poetic devices from the last two classes to one of the poetic works. They will annotate the text with as many poetic devices as they can find.

***Consolidation***

* Assessment of Learning (the teacher will assess the students’ interpretations according to a rating scale)

1. *Homework:* To consolidate these important lessons on poetic devices, students must write a paragraph arguing their interpretation of the selected speech, song, or poem. Their paragraph must identify how poetic devices enable their interpretation and include evidence from the poem.
2. The paragraph will be assessed according to a rating scale, which will be distributed at the end of class.

**Accommodations**

The following accommodations are directed at English Language Learners and students with ADHD:

* Keyword lists will be available at each learning centre to help ELL, ADHD and verbally struggling students.
* The instructor will read poems and speeches aloud to ELL and struggling students as he or she circulates while students are working. This should help them dually code the information, visually and aurally.
* They will be given two extra days to complete their homework paragraph.

**Resources**

* *The American Academy of Poets* contains poetry and recordings by various American writers. Retrieved from [www.poets.org](http://www.poets.org).
* *The McGraw-Hill Glossary of Poetic Terms.* Retrieved from [www.highered.mcgraw-hill.com](http://www.highered.mcgraw-hill.com).
* *The Norton Anthology of Poetry* contains poetry and analysis on a variety of English poems and poets. Retrieved from [www.norton.com](http://www.norton.com).
* *Six Minutes* by Andrew Dlugan explores literary devices in speeches. Retrieved from www.sixminutes.dlugan.com/speech-preparation-6-rhetorical-devices.
* *A Handbook of Rhetorical Devices* by Robert A Harris explores rhetorical devices common to poetry. Retrieved from [www.virtualsalt.com/rhetoric.htm](http://www.virtualsalt.com/rhetoric.htm).

**Appendices**

|  |  |
| --- | --- |
| 3.1: Placemat  3.2: “We Real Cool” Adaptation  3.3: “We Real Cool”  3.4: Background on *The Bean Eaters*  3.5: Brooks on “We Real Cool”  3.6: Critical Analysis of “We Real Cool”  3.7: Poetic Devices List  3.8: Speeches, Songs, and Poems for Learning Centres  3.9: Paragraph Organizer  3.10: Paragraph Rating Scale |  |

Appendix 3.1: Placemat

|  |  |
| --- | --- |
| ***Looks Like***  Cool | ***Sounds Like*** |
| ***Feels Like*** | ***Feels Like***  ***Acts Like*** |

Appendix 3.2: We Real Cool Adaptation

**We Real Cool**

The pool players: seven at the Golden Shovel. We real cool; we left school. We lurk late; we strike straight. We sing sin; we thin gin. We jazz June; we die soon.

Appendix 3.3: “We Real Cool” by Gwendolyn Brooks

**We Real Cool**

THE POOL PLAYERS.

SEVEN AT THE GOLDEN SHOVEL.

We Real Cool. We

Left school. We

Lurk Late. We

Strike straight. We

Sing sin. We

Thin gin. We

Jazz June. We

Die soon.

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| --- | --- |
| Appendix 3.4: About *The Bean Eaters – from The American Academy of Poets*  **Groundbreaking Book: *The Bean Eaters* by Gwendolyn Brooks (1960)** |  |
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|  | |
| |  |  | | --- | --- | | Groundbreaking Book: The Bean Eaters by Gwendolyn Brooks (1960) | http://www.poets.org/images/spacer.gif |   Born in 1917, Gwendolyn Brooks was a life-long resident of Chicago until her death in 2000. Even as a child, she aspired to be a writer and received the support of her parents. She published her first poem at age thirteen in the magazine *American Childhood*. Under the tutelage and encouragement of [James Weldon Johnson](http://www.poets.org/jwjoh) and Langston Hughes, Brooks began to submit her poems to various other magazines and newspapers. Her first collection of poems, *A Street in Bronzeville*, won wide acclaim when it was released in 1945, and *Mademoiselle* named her as one of their "Ten Young Women of the Year."  *The Bean Eaters*, Brooks’s third collection of poetry, was published in 1960, after she had already won the Pulitzer Prize and a number of other awards. In her first two collections, Brooks explored everyday African American life through subjects like home, family, war, racism, and poverty, while melding colloquial speech with formal diction.  In *The Bean Eaters*, Brooks continued to investigate these same interests, drawing heavily on Chicago’s south-side neighborhood of Bronzeville. However, the book was written during the early years of the Civil Rights movement, during which the Brooks's interest in social issues deepened and found expression in her work. In *The Bean Eaters*, she employs free verse and refuses to shy away from topics such as educational integration and lynching.  One can sense the range of Brooks’s work in three of the most anthologized poems from *The Bean Eaters*: the title poem, "The Lovers of the Poor," and "We Real Cool." In "The Bean Eaters," Brooks narrates the simple dinners of two elderly people who take comfort in their memories, their "remembering, with twinkles and twinges." The long, dense lines and single stanza of "The Lovers of the Poor" unflinchingly confronts the idea that white, liberal women sometimes use volunteerism as an insincere way of alleviating their consciences. In contrast, the short lines, airy stanzas, and catchy rhymes of "We Real Cool" capture the voices of poor, urban adolescents in the space of only twenty-four words. |  |

Appendix 3.5: Gwendolyn Brooks Discusses and Reads “We Real Cool” – *from the American Academy of Poets*

**An Interview with Brooks by George Stavros**

Q. How about the seven pool players in the poem "We Real Cool"?

A. They have no pretensions to any glamor. They are supposedly dropouts, or at least they're in the poolroom when they should possibly be in school, since they're probably young enough, or at least those I saw were when I looked in a poolroom, and they. . . . First of all, let me tell you how that's supposed to be said, because there's a reason why I set it out as I did. These are people who are essentially saying, "Kilroy is here. We are." But they're a little uncertain of the strength of their identity. [Reads:]

We real cool. We   
Left school. We

Lurk late. We   
Strike straight. We

Sing sin. We   
Thin gin. We

Jazz June. We   
Die soon.

The "We"—you're supposed to stop after the "We" and think about their validity, and of course there's no way for you to tell whether it should be said softly or not, I suppose, but I say it rather softly because I want to represent their basic uncertainty, which they don't bother to question every day, of course.

Q. Are you saying that the form of this poem, then, was determined by the colloquial rhythm you were trying to catch?

A. No, determined by my feeling about these boys, these young men.

Q. These short lines, then, are your own invention at this point? You don't have any literary model in mind; you're not thinking of Eliot or Pound or anybody in particular . . . ?

A. My gosh, no! I don't even admire Pound, but I do like, for instance, Eliot's "Prufrock" and *The Waste Land*, "Portrait of a Lady," and some others of those earlier poems. But nothing of the sort ever entered my mind. When I start writing a poem, I don't think about models or about what anybody else in the world has done.

Appendix 3.6: Critical Analysis of “We Real Cool” – *from the Norton Anthology of Poetry*

*Note: This is only one editor’s interpretation of “We Real Cool.” Teachers who are unfamiliar with the poem should also consult at least two other critical readings of the poem, which are widely available. A number of essays can be found at the Modern American Poetry section of the University of Illinois website, for instance.*

**Editor’s Comments**

Gwendolyn Brooks certainly doesn't waste words. In her poem "We Real Cool" she only uses 24 of them -- and *eight* of those words, fully one third, are the same word: "we." At the same time, she positively squanders all the various devices for structuring a poem. Take rhyme, for example. The lines all rhyme, and since the lines are so short, the effect of the rhyming is even stronger, because the rhyme words are close together: cool / school, late / straight, sin / gin. These are also very strong rhymes -- no half rhymes, or slant rhymes here. But as if the rhyming weren't enough to tie the poem tightly together, we also find alliteration, that technique where a sound repeats, usually a consonant, and usually at the beginning of a word: lurk late, strike straight, sing sin, Jazz June. Sometimes the rhyming doesn't even stop with the two end words: Sing sin thin gin. And then of course there is that "we" sitting out there at the end of all the lines. It doesn't just rhyme: it's the same word, and its repetition over and over again, ties the poem even more tightly together. But it also doesn't seem quite right to say that "we" is the last word of each line. It *is* literally, of course, but it also kind of hangs out there, suspended. You have to pause before you say it, and also after. We real cool. We / Left school. We / Lurk late. The result is still another pattern of rhythm that binds the lines together.

So what does all this give us? The poem itself is tightly constrained in every way, but what it quotes is an in-your-face assertion of freedom from any kind of constraint: we're cool, we don't have to go to school, we don't care about your sentimental ideas of June. *We* asserts itself over and over again. But then in the last line, Brooks answers the voice she's been quoting by simply altering the poem's pattern. There are just two words: "Die soon." In the last line, We isn't there anymore.

**Historical Considerations**

Brooks discusses the alienation from mainstream American culture of African Americans who live in poverty.

Appendix 3.7: Poetic Devices Continued *- Adapted from the McGraw-Hill Glossary of Poetic Terms, Andrew Dlugan, and Robert A. Harris*

\*Note that examples from Will.i.am’s arrangement of Obama’s speech are listed as YWC

Anaphora — repetition of a word or phrase at the start of successive clauses or sentences. Examples:

* Winston Churchill: “We shall not flag or fail. We shall go on to the end.”
* YWC: “It was a creed…/It was whispered by slaves…/It was sung by immigrants….”

Allusion – a short, informal reference to a famous person, event, or text. Examples:

* Martin Luther King Jr.: “five score years ago” – reference to Abraham Lincoln
* YWC: “from sea to shining sea” – allusion to *God Bless America*

Antithesis – when a word, phrase, or sentence opposes the original proposition. Examples:

* Martin Luther King Jr: “I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.”
* YWC: “We've been warned against offering the people of this nation false hope.  
  But in the unlikely story that is America, there has never been anything false about hope.”

Epistrophe — repetition of a word or phrase at the end of successive clauses or sentences. Examples:

* Emerson: “What lies behind us and what lies before us are tiny compared to what lies within us.”
* YWC: “We've been warned against offering the people of this nation false hope.  
  But in the unlikely story that is America, there has never been anything false about hope.

Refrain – a phrase or verse that recurs at intervals. Examples:

* Martin Luther King Jr.: “I have a dream.”
* YWC: “Yes we can.”

Personification — giving human qualities to abstract ideas, inanimate objects, plants, or animals. Example:

* “The trees called out to me.”

Metaphor — compares two different things by speaking of one in terms of the other. Unlike a simile or analogy, metaphor says that one thing *is* another thing not just that one is like another. Examples:

* “Life is a highway.”
* YWC: “We know the battle ahead will be long” – Battle is a metaphor for the election race.

Simile — compares two different things using “like” or “as.” Example:

* “Life is like a box of chocolates.”

Asyndeton – excluding conjunctions (like “and”), which helps to increase the tempo and highlight a specific idea. Examples:

* Abraham Lincoln: “…And that government of the people, by the people, for the people shall not perish from the earth.”
* YWC: “We will remember that there is something happening in America; that we are not as divided as our politics suggests; that we are one people.”

Parallelism – when parts of a sentence or sentences are expressed similarly to show that the ideas are equally important. Parallelism adds balance and rhythm. Examples:

* “To think accurately and to write precisely are related goals.”
* YWC: “It was whispered by slaves and abolitionists as they blazed a trail toward freedom.  
  It was sung by immigrants as they struck out from distant shores.”

**Devices of sound and movement:**

\*Note that students will fill in the examples.

Assonance: repetition of the same vowel sounds in nearby words.

* Example:

Consonance: repetition of the same consonant sound in nearby words.

* Example:

Enjambment: The use of a line that "runs on" to the next line to make sense. It looks like a sentence fragment.

* Example:

Iamb: An unstressed syllable followed by a stressed one, as in "above.” Iambic is the most common meter in English poetry.

* Example:

Metre: The rhythm of a line organized into regular patterns of stressed and unstressed syllables.

* Example:

Onomatopoeia: Words that sound like what they mean (e.g., "splash").

* Example:

Rhyme: The repetition of the same ("perfect rhyme") or similar sounds, most often at the ends of lines.

* Example:

Syntax: The formal arrangement of words in a sentence.

* Example:

Couplet: A pair of rhymed lines that may or may not constitute a separate [stanza](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#stanza) in a poem. Shakespeare’s sonnets end in rhymed couplets.

* Example:

Elision: The omission of an unstressed vowel or syllable to preserve the [meter](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#meter) of a line of poetry.

* Example:

Foot: A [metrical](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#meter) unit composed of stressed or unstressed syllables. For example, an iamb or iambic foot is represented by ˘*'*, that is, an unaccented syllable followed by an accented one.

* Example:

Spondee: A [metrical](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#meter) [foot](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#foot) represented by two stressed syllables, such as *KNICK-KNACK*.

* Example:

Trochee: An accented syllable followed by an unaccented one, as in *FOOT-ball*.

* Example:

Appendix 3.8: Speeches, Songs, and Poems for Learning Centres

**Learning Centre 1: Speeches –** *from historyplace.com*

Ain’t I a Woman? by Sojourner Truth

I Have a Dream by Martin Luther King, Jr.

Inaugural Address by JFK

Tryst with Destiny by Jawaharlal Nehru

Women's Rights to the Suffrage, 1873 by Susan B. Anthony

Speech at Tilbury by Queen Elizabeth I

**Learning Centre 2: Songs –** *from lyrics.com*

Escarpment Blues by Sarah Harmer

Keep on Rockin’ in the Free World by Neil Young

Wavin’ Flag by K’naan

Sunday, Bloody Sunday by U2

Pearls by India.Aire

What’s Goin’ On? By Marvin Gaye

**Learning Centre 3: Poems –** *from bartleby.com/verse*

Theme for English B by Langston Hughes

Where There’s A Wall by Joy Kogawa

The Road Not Taken by Robert Frost

|  |  |
| --- | --- |
| One Art by Elizabeth Bishop  homage to my hips by Lucille Clifton  And If You Should Leave Me by Ben Okri |  |
|  | |

Appendix 3.9: Paragraph Organizer

**Introductory Sentence:** State your interpretation of the poem.

|  |
| --- |
|  |

**Body:** Support your interpretation with three points based on direct evidence from the song, speech, or poem.

|  |  |
| --- | --- |
| **Point 1:** | **Evidence:** |
| **Point 2:** | **Evidence:** |
| **Point 3:** | **Evidence** |

**Concluding Sentence:** Summarize and refine your interpretation based on the evidence.

|  |
| --- |
|  |

Appendix 3.10: Paragraph Rating Scale

Name: Mark: /35

Topic sentence clearly states the writer’s interpretation of the poem (K&U):

1 2 3 4 5

Body sentences include three supporting points (T):

1 2 3 4 5

Body sentences contain at least three direct quotes from the poem (T):

1 2 3 4 5

Body sentences accurately identify at least three poetic devices (T):

1 2 3 4 5

Closing sentence summarizes and refines the writer’s interpretation of the poem (K&U):

1 2 3 4 5

Paragraph contains few grammatical errors (C):

1 2 3 4 5

Writing style is clear, direct, and persuasive (C):

1 2 3 4 5

Comments:

**Lesson 4:**  It’s All about Visualizing: Imagery in Poetry

**Time**: 1 Period

**Description:**

In this lesson, students will explore how to identify and deconstruct imagery within poetry. Using both kinesthetic and visual approaches, students will work productively with one another to identify and interpret the imagery used in a poem of their choice, considering how it conveys feelings and affects mood, tone, voice etc. Students will come away with a thorough understanding of how imagery significantly affects one’s interpretation of a poem. In learning how to deconstruct imagery, students will broaden their skills for analyzing and interpreting poems, which will in turn facilitate their search for poems of a common theme to include in their Themed Poetry Anthologies.

**Expectations**

*Strands:* Reading and Literature Studies

*Overall Expectations*

1. Reading for Meaning - read and demonstrate an understanding of a variety of literary, informational,

and graphic texts, using a range of strategies to construct meaning

2. Understanding Form and Style - recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

*Specific Expectations*

1.4 - makes and explains inferences about both simpleand complex texts, supporting their explanations

with stated and implied ideas from the texts.

2.3 - identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text

**Enduring Understanding**

* Poetry can express complex thoughts, intense feelings, and evocative images in language.

**Essential Questions**

* How does a poem's diction convey voice, tone, and image?
* How do images work to convey meaning within text?

**Learning Goals**

* Identify and interpret uses of imagery in poetry (do)
* Explain how imagery works to both construct and enhance meaning in poetic text (know)
* Identify how word choice affects imagery (do)

**Planning Notes**

* Write poem for Guided Reading on board before class.
* Resources:
  + Bring Magazines, scissors, glue, blank paper and IPod dock to class

**Agenda**

* Song Interpretation: What do you see?
* Guided Read: Imagery
* Group Work: Collages + Discussion
* Independent Response (HMK)

**Prior Knowledge Required**

* Knowledge of poetic devices such as metaphor, simile, alliteration, etc.

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (Diagnose the degree to which students are able to identify and interpret images within the song using anecdotal comment organizer)

1. *Song Interpretation*: Working independently, ask students to draw or write down words detailing the images that come to their minds as they listen to the following song: *Moving Mountains* by Usher.
2. Once the song ends, ask students who are willing to share what they drew/wrote.
3. Together, discuss what led to the creation of these images in our minds and how they contribute to the meaning of the song.
4. End discussion by officially introducing today’s lesson topic and learning goals.

***Activity***

* *Assessment as Learning* (During Guided Reading, provide students with oral feedback on how well they are deconstructing the images within the poem. Have students complete a peer-evaluation on their mini-presentations)
* *Assessment for Learning* (During group work, circulate and observe each group, noting content of response and depth and logic of analysis in both collage and Brainstorming Chart using Group Work Assessment Checklist).

1. *Guided Reading*: Have students first independently read the poem written on the board.
2. Next, have a volunteer read the poem aloud.
3. Introduce to the class the title and author of the poem and begin going through it line by line, pulling out embedded images. Ask students questions throughout guided reading about what emotions these images evoke, what they symbolize and how they affect the message/tone/mood of the poem. Address the students’ replies to questions first, giving feedback as the whether they are on the right track and explaining how to look deeper. Give own inferences when required.
4. *Partner Work - Collage Building*: With a partner, students will now attempt to deconstruct the imagery within a poem for themselves. Partners will have a choice between two poems – “Ghost House” by Robert Frost and “If You Forget Me” by Pablo Neruda
5. Partners will read their chosen poem and create a collage representational of the imagery within in. Students will be shown an exemplar collage created for the poem deconstructed during the guided reading.
6. Upon completion, pairs will critically analyze the significance of the imagery they found by completing first part of Collaborative Brainstorming Chart (Appendix 4.2). The questions located on their chart will help guide their analysis.
7. *Group Work- Mini Presentations:* Partners will group together with a second pair of students who analyzed the same poem.
8. Students will present their findings to each other, sharing what images they identified and how they interpreted them. Partners will record classmates’ interpretations by filling out the second part of the Collaborative Brainstorming Chart (Appendix 4.2).
9. After both presentations, pairs will complete a peer-assessment on one another’s analysis (Appendix 4.4)

***Consolidation***

* *Assessment as Learning* (Use Independent Response Rating Scale to give students feedback on their analysis paragraphs once they are submitted)

1. *Independent Homework:* Using their Brainstorming Charts and collages as reference, students will individually write a paragraph summarizing their analysis of their poem.

**Accommodations**

* Both ELL students and students with IEP’s will be able to hand in their Collaborative Brainstorming Charts and collages for teacher assessment rather than written paragraph.

**Resources**

* Frost, Robert. “Ghost House.” *Famous Poems and Poets.* Web. 20 Feb 2012. <http://famouspoetsandpoems.com/poets/robert\_frost/poems/535>
* Neruda, Pablo. “If You Forget Me.” *Famous Poems and Poets.* Web. 20 Feb 2012.

< http://famouspoetsandpoems.com/poets/pablo\_neruda/poems/15705>

**Appendices**

|  |
| --- |
| 4.1: Anecdotal Comment Organizer |
| 4.2: Collaborative Brainstorming Chart |
| 4.3: Group Work Check List |
| 4.4: Peer-Assessment |
| 4.4: Individual Response Rating Scale |

Appendix 4.1: Anecdotal Comments Organizer - Song Interpretation

**Legend**

\*: Imagery is being thoroughly interpreted and expressed clearly.

**~ :** Imagery identified but not clearly interpreted/expressed (ie. Drawing/writing not fully representational of image)

|  |  |  |
| --- | --- | --- |
| STUDENTS IDENTIFYING **NO** IMAGERY IN SONG. | STUDENTS IDENTIFYING **SOME** IMAGERY IN SONG. | STUDENTS IDENTIFYING **ALL** IMAGERY IN SONG. |
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Appendix 4.2: Collaborative Brainstorming Chart

Appendix 4.3: Group Work Check List

Fellow students’ ideas/

interpretations.



Our Ideas, Interpretations, Conclusions:



**Questions to Think About:**

What imagery is used within your poem and what emotions do these images evoke?

**Question to Think About:**

If these images were completely different, how would your understanding of the poem be different?

**Questions to Think About**:

How does the imagery work to convey meaning within the text? (Do they convey something about the speaker’s state of mind; about the topic of the poem; do they alter the mood/tone of the poem? )

**Group Members:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Do the students identify all the imagery within the poem?

None Some Most All

Are interpretations of imagery expressed and represented in a logical/clear manner (ie. pictures chosen relevant to imagery in poem etc.)?

None Some Most All

Are logical and insightful inferences being made about the function of imagery within the poem?

None Some Many All

Are legitimate connections being made between imagery and larger message of poem?

None Some Many All

Appendix 4.4: Peer Assessment

Group Assessing**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Group Being Assessed\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

After listening to another group’s presentation on the imagery in their poem, complete this peer review. Circle the answer that best applies.

The group presented their collage and ideas clearly and logically.

Strongly Disagree Disagree Agree Strongly Agree

The group identified and interpreted all the main images found within the poem.

Strongly Disagree Disagree Agree Strongly Agree

The group’s interpretations of the imagery and its purpose were logical and convincing.

Strongly Disagree Disagree Agree Strongly Agree

The group made well-founded connections between the imagery and the larger meaning of the poem.

Strongly Disagree Disagree Agree Strongly Agree

**Additional Comments:**

Appendix 4.5: Imagery - Individual Response Rating Scale

Identifies and describes all imagery in poem thoroughly and clearly.

1 2 3 4 5

Needs Improvement Good Excellent

Makes logical and insightful inferences about the function of imagery within the poem.

1 2 3 4 5

Needs Improvement Good Excellent

Makes logical and insightful connections between imagery and the theme, tone, mood and message of poem.

1 2 3 4 5

Needs Improvement Good Excellent

Presents an overall, well-rounded analysis that is written clearly and demonstrates critical thinking.

1 2 3 4 5

Needs Improvement Good Excellent

**COMMENTS:**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Lesson 5:** Poetry: It’s in our Everyday Surroundings too

**Time**: 1 Period

**Description:**

By embarking on a poetry walk, this lesson will give students the opportunity to explore firsthand how poetry does not exist solely in textual form but rather is present in our day-to-day surroundings. Students’ task will be to locate and sketch two images and/or scenes that they interpret as poetic. Students will need to think imaginatively and consider how images can evoke feelings and thoughts in order to identify poetry in their surroundings. This lesson will encourage students be creative when finding poetry to include in their culminating assignments.

This lesson will also have a cross-curricular connection to environmental studies. Students will briefly learn about present day environmental issues and be asked to reflect on how the natural environment serves as enormous poetic inspiration. Students will be asked to consider what environmental degradation may mean for poetry and literature as a whole.

**Expectations**

*Strands:* Reading and Literature Studies, Writing

*Overall Expectations*

Reading and Literature Studies

1. Reading for Meaning - read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning

Writing

1. Developing and Organizing Content - generate, gather, and organize ideas and information to write for an intended purpose and audience

2. Using Knowledge of Form and Style - draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience

*Specific Expectations*

Reading and Literature Studies

1.4 - Make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

Writing

1.2 - Generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate.

2.2 - Establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing

**Enduring Understanding**

* Poetry helps us notice everyday life and understand its significance.

**Essential Questions**

* Where can we find poetry in everyday life?
* How does our natural environment serve as poetic inspiration?

**Learning Goals**

* Recognize that poetry is not limited to textual forms (know)
* Appreciate how poetry and poetic inspiration can be found everywhere, even in our daily surroundings (know)
* Explore how environmental issues may affect poetry and literature of the future (do)

**Planning Notes**

* Determine and map out appropriate route for poetry walk
* Have LCD projector and image for Minds On activity ready before class begins.
* Resources:
  + Bring extra sketchpads and pencils

**Agenda**

* Image Interpretation
* Poetry Walk
* Class Discussion- Nature + Poetry
* Journal Reflection – HMK

**Prior Knowledge Required**

* Knowledge of how imagery can convey emotion and meaning
* Basic knowledge of present-day environmental issues

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (Making anecdotal comments, observe the degree to which students engage with the image)

1. *Think-Pair-Share -Image Interpretation:* Students will come in to class and find an image (“Bonne Bay” by G. Arnell Williams – Appendix 4.1) projected onto the display board. Students will be instructed to write down their thoughts on the image. They will be asked to consider what words come to mind when looking at the image, what emotions they feel, what mood is conveyed etc.
2. After a minute of individual thinking, students will be asked to turn to their partners and share their interpretations
3. *Whole Class Discussion:* Pairs willing will be asked to share their interpretations with the class. Together, discuss the words/emotions being shared and how these words/emotions and the image itself can be considered poetic. Have students acknowledge that poetry is not only manifested through written text.
4. End discussion by officially introducing today’s lesson topic and learning goals. Go through safety rules and expectations for poetry walk.

***Activity***

* *Assessment as Learning* (Provide students with oral feedback as to how deeply they are reflecting on sketches as well as environmental connection)

1. *Poetry Walk*: The class will now embark on an outdoor poetry walk. Students will be responsible for sketching two scenes or images of their choosing that they interpret as poetic/inspirational. The class will stop at two designated areas and students will be given 15 minutes to make their sketches. Students will be asked to leave all belongings at their desks with the exception of a sketchpad, pencil and poetry walk instruction handout (Appendix 5.2).
2. *Whole Class Discussion:* Upon returning to class, ask students to share some of their sketches. Once a few students have shared, draw attention to how significantly nature serves as poetic expression/inspiration. Mention and/or read a few popular poems that have been inspired by nature to the class (ex. “Song of Nature” by Ralph Waldo Emerson, “Birches” by Robert Frost, “Nutting” by William Wordsworth etc)
3. Next, briefly discuss with the class the major environmental crisis happening today (ie. Increased deforestation, global warming etc). Ask students to consider how poetry and literature itself would change if the world’s natural environments continue to disappear.

***Consolidation***

* *Assessment as Learning* (journal reflection)

1. *Independent Homework/HMK:* After class discussion, students will be instructed to write a journal reflecting on the images they sketched. Students will be instructed to use the following questions (Appendix 5.3) to guide their reflection: Why did you choose to sketch these images? What words to mind when you look at them? How do they make you feel? How are they inspirational/ poetic? How do you think disregard for our environment will impact poetry of the future?

**Accommodations**

* ELL and IEP students may write their journal reflections in point form

**Annotated Resources**

* Williams, Arnold G. “Bonne Bay.”*Drama in Nature.* Web. 20 Feb 2012.

<http://www.dramainnature.com/photograph\_of\_gros\_morne\_national\_park\_bonne\_bay.htm>

**Appendices**

|  |
| --- |
| 5.1: Image Interpretation |
| 5.2: Poetry Walk Instructions |
| 5.3: Journal Reflection Instructions |
|  |

Appendix 5.1: Image Interpretation



Appendix 5.2: Poetry Walk Instructions

Today, as a class, we will be going on a poetry walk. We will stop at two different locations for 15 minutes. Your task is sketch two images of your choice that you feel are poetic or inspiring. Sketches may be of an object or an entire scene. Keep in mind that for homework, you will be expected to write a journal reflecting on your sketches. It is recommended that you see journal reflection handout for details on what you will be reflecting on before beginning your walk.

**\*\*\*DON’T WORRY IF YOU’RE A “BAD” ARTIST! THIS ACTIVITY IS NOT ABOUT THE QUALITY OF THE DRAWING BUT YOUR THOUGHTFULNESS AND REFLECTION\*\*\***

Appendix 5.3: Journal Reflection Instructions

For homework, write a journal reflection on one of your sketches. Use the following questions to guide your reflection:

* Why did you choose to sketch these images?
* What words come to mind when you look at them?
* How do they make you feel? How are they inspirational/ poetic?
* How do you think disregard for our environment will affect poetry of the future?
* Do you think it is important to preserve our environment?

**Lesson 6:** Poetry as Protest: Historical Injustice and Poetic Resistance

**Time**: 75 minutes

**Description:**

This lesson explores the idea of poetry as a form of protest. By studying a specific historical injustice (i.e., the Rodney King beating and verdict) and the poem that protested it, students will learn that poetry can be an effective medium for channeling indignation and sparking change. As the *Norton Anthology of Poetry* describes, a protest poem is “an attack, sometimes indirect, on institutions or social injustices.” Students will encounter a variety of social injustices in their everyday lives. This lesson will help them appreciate how poetry can resist oppression with words instead of wars.

*Connection to the Culminating Activity*

In the culminating activity, students will be asked to consider the ways they experience poetry in their everyday lives and to produce an anthology that reflects these experiences. This lesson will highlight their experiences of social injustices, suggesting a theme they can develop for their anthology. By analyzing how poetry can be an effective means of protest, they will appreciate how poetry can help them confront the challenges of their everyday lives.

**Expectations**

*Strands:* Oral; Reading and Literature; Writing; Media Studies.

*Oral Overall*

2. Speaking to Communicate

*Oral Specific*

2.4: Use appropriate words, phrases, and terminology, and a variety of stylistic devices, to effectively communicate their meaning and engage their intended audience

2.5: Identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural differences

*Reading and Literature Overall*

1. Reading for Meaning

2. Understanding Form and Style

*Reading and Literature Specific*

1.4: Make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

1.6: Analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

2.2: Identify a variety of text features and explain how they help communicate meaning

2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

*Writing Overall*

2. Using Knowledge of Form and Style

*Writing Specific*

2.2: Establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing

2.3: Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

2.5: Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing

*Media Studies Overall*

1. Understanding Media Texts

*Media Studies Specific*

1.2: Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

**Enduring Understandings:** Poetry can express complex thoughts, intense feelings, and evocative images in language. Poetry can effect personal, societal and political change. History, culture, and experience influence a poem’s purpose, symbols, and meaning.

**Essential Questions:** Should poetry be used as a form of protest? Why do people write poetry in its various forms?

**Learning Goals**

* Understand why we use poetry to express ourselves. (know)
* Appreciate how poetry can effect personal, societal, and political change. (know)
* Discuss controversial issues respectfully and sensitively. (do)
* Identify how poetic devices and word choice make communication persuasive and powerful. (do)

**Prior Knowledge**

* Students must be mature enough to discuss controversial issues.
* The teacher should be aware of students’ sensitivities and experiences of severe oppression.
* Students should recall the poetic devices we discussed in prior lessons.
* Students should have learned about irony, symbolism (in prior units) and imagery (in prior lessons).

**Planning Notes**

* Arrange desks into four groups.
* Book a/v equipment (projector; computer; speakers).
* Bring all appendices and make copies of organizers.
* Bring four sheets of blank 11x17” paper for the graffiti exercise, along with coloured markers.

**Differentiation**

Differentiation will be based on student interests, abilities and learner profiles. It will focus on content, process, and product in this lesson. The content that the students journal will be differentiated according to interests, experiences, and abilities. The processes will include graffiti, video, role play, and reflection to engage artistic, visual, kinesthetic, interpersonal, and verbal learners. Finally, the role play product will be differentiated based on students’ interests and experiences.

**Agenda**

1. Discuss controversial issues
2. Explore media bias
3. Role play a protest poem
4. Reflect on oppression in your life

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (the minds on will diagnose students’ knowledge of political protest and the role poetry has played in mobilizing against oppression)
* *Assessment as Learning* (students will learn from their peers and the teacher as we brainstorm and define protest and oppression; teacher will observe quality of the responses and depth of engagement during the discussions and think-pair-share)

1. *Graffiti:* Working in four groups, students will write down all the associations that come to mind when they hear the word *oppression*. They can refer to modern and historical associations. Then discuss their responses as a class, defining oppression as more than discrimination. Explain that oppression is not simply personal discrimination, it is systemic. It involves historical, institutional, and social barriers that can affect one’s physical, mental, economic, and emotional wellbeing. Ask students to write down types of oppression they’ve experienced, e.g., lgbtq oppression, racial oppression, socioeconomic marginalization, religious oppression, sexism, etc.
2. Next ask the students to write down all of the associations that come to mind when they hear the word *protest* on the same sheet of paper. They can refer to modern and historical associations. Then discuss their responses as a class, defining protest as an active resistance to a form of oppression. Emphasize that it can take a variety of forms, such as marches, sit-ins, boycotts, letter writing, online organizing, etc. Ask students to brainstorm types of protests.
3. *Controversial Issues:* Introduce the concept of controversial issues. Explain how some of the ideas people generated could be viewed as controversial. Emphasize that the classroom will be a safe place, where we will discuss controversial issues respectfully and sensitively. Let them know that learning can sometimes be uncomfortable, but it should never be scary, aggressive, or disrespectful.
4. *Think-pair-share:* Distribute tips for discussing controversial issues from TDSB. Ask students to think-pair-share the list’s guidelines and ask if there’s anything they want to add.

***Activity***

* *Assessment as Learning* (circulate during the role play preparation, assessing learning and guiding each group; observe the quality of student responses during class discussions on media bias, oppression, and the protest skits; record anecdotal evidence on how students discuss controversial issues and intervene whenever necessary)

1. *Media Bias:* Play two 3-minute clips of news reports on the Rodney King beating and verdict from conservative and liberal news outlets. Discuss with students the context and the verdict of the trial. Then discuss with students the media’s different biases and interpretations of the event. (See resources for site with background articles and clips if you are unfamiliar with this event).
2. *Graffiti:* Ask students to return to their graffiti and see how this would fit in as a form of racial oppression. Ask them to record new insights about racial or any other type of oppression.
3. Play a 2-minute clip of the civil unrest that took place in Los Angeles following the verdict. Explain the context and aftermath. Ask students to imagine how each of the news outlets would have depicted the civil unrest.
4. *Discussing Controversial Issues:* Remind students to be sensitive and respectful with their comments as per the TDSB guidelines. Let students know that racialized Americans felt betrayed by the system, and that the Rodney King beating was one example of the institutionalized oppression they had experienced for over two centuries.
5. Ask students if the unrest was an effective protest. (Note there isn’t a right or wrong answer here, so be sensitive to students’ perspectives and experiences of oppression). Later, to help all get a sense of the oppression and rage felt by racialized Americans, they will engage in a role playing exercise.
6. Next, talk about Harry Johnson’s protest of the verdict, written in the form of a poem. Explain how this poem was not written by a published poet, and yet got broadcast over national media outlets and went “viral” over fax machines. It reached millions of people, more than most award-winning poems. Yet Johnson was an “everyday poet,” just like all of them, who had a job and didn’t regularly write poetry. But he felt the need to work out his rage, disgust and disappointment in verse.
7. Ask students if this was an effective form of protest, and why/why not.
8. Then ask students, to refer to their list of poetic devices. Discuss the poem’s devices (anaphora, etc.), word choice, metaphor, etc. Then relate one professor’s take on why this poem galvanized America. (See the appendix.)
9. *Role Play:* Assign a section of the poem to each group, and give them 10 minutes to plan how they will role play the feelings and experiences expressed, using the *Role-play Organizer*. They will use the poem as a springboard to develop a skit dramatizing the poet’s varied experiences of oppression in his lifetime and how he protests them. They can imagine and perform any type of experience that would have engendered those lines, such as an episode at school, at work, in the neighbourhood, etc.
10. Each skit will be two minutes long. After each group performs their skit, ask them to read the section of the poem they dramatized and explain their skits. Invite the other groups to ask questions.
11. *Think-pair-share:* After all of the groups have presented their skits, ask the students to think-pair-share if they had a better sense of the author’s feelings and argument. Would they have joined him in protest of the unjust verdict?

***Consolidation***

* *Assessment as Learning* (circulate during journaling, assessing what students are writing; record the types of injustices they are exploring)

1. *Journaling:* The students will now be given ten minutes to write about their own experiences of oppression in their lives, involving themselves, friends or a stranger. The oppression can be related to lgbtq, racial, religious, ability, socioeconomic, or ethnic difference.
2. Let them know that they will write a brief “blackout poem” to protest this oppression in the next lesson. Blackout poems are a form of found poetry.

**Accommodations**

The following accommodations are directed at English Language Learners and students with ADHD:

* ELL and ADHD students will be in role-play groups with strong kinesthetic learners.
* They will be encouraged to do their reflecting on a laptop with a dictionary and reflection organizer.
* The instructor will write down and read aloud all instructions to help them dually code the information, visually and aurally.

**Resources**

* *The Art and Craft of Poetry* by Professor M. Bugeja contains a good section on political poetry. Cincinnati: Writer’s Digest Books, 1994.
* *Teaching Controversial Issues* from TDSB includes guidelines and lesson plans on teaching controversial issues. Retrieved from [www.tdsb.on.ca](http://www.tdsb.on.ca).
* *University of Southern California Resource for the Los Angeles Riots* contains links to various news reports, videos, and a running bibliography of sources. Retrieved from [www.usc.edu/libraries](http://www.usc.edu/libraries).

**Appendices**

|  |  |  |
| --- | --- | --- |
| 6.1: Controversial Issues Guidelines  6.2: Rodney King Case and Los Angeles Unrest  6.3: “Damn You, America!”  6.4: Analysis of “Damn You, America!”  6.5: Role-play organizer | |  |
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Appendix 6.1: Recommendations for Discussing Controversial Issues *– adapted from TDSB*

* Research and discuss the issue with parents, teachers, and other mature adults.
* When discussing an issue, consider the facts, your peers’ values, and your responsibilities as a respectful member of the community.
* To address facts, start with simple explanations and add information as appropriate. Be honest.
* Acknowledge the wider range of values held by your peers, and address them sensitively.
* Realize that you are partly responsible for the well-being of every member of the classroom community.
* Know that actions and prejudiced language have real-world consequences. Hate speech and put-downs will not be tolerated.
* Validate your peers’ feelings and protect their self-esteem during the discussion. Consider how you would like to be treated.

Appendix 6.2: The Rodney King Case, 1991 – from the *New York Times*

**Los Angeles, California**

On March 3, 1991, in Los Angeles, California, several police cars chased Rodney G. King, a robbery parolee who was allegedly speeding. Two friends were with him in the car. After a police chase during which he drove through several intersections against red lights, King eventually was forced to stop. Although the two passengers in the car complied with police requests to exit the car and were subdued with minor resistance, King apparently refused to exit the car and was physically assisted in doing so. He was subsequently struck as many as 56 times by officers wielding batons, kicked at least six times, and shot with a Taser electronic stun gun. The beating was administered by three Los Angeles police officers, allegedly at the order of a police sergeant who was on the scene. Twenty-three other law enforcement officers were also present and watched the beating, but apparently made no effort to stop it.

There were also several civilian bystanders, including George Holiday, who witnessed the incident. Holiday videotaped the beating of King. In the seven-minute videotape, although 11 officers are shown standing by during the beating by three patrolmen under the eye of a sergeant, none makes a serious effort to stop it. The beating is carried out with impunity, with no evident concern that, barely 60 feet away, up to 20 local residents are watching, some shouting, "No, don't kill him!," or that the officers are acting in full view of people in cars that drive slowly by.

No one moves to care for Mr. King after he is hogtied, dragged to the side of the road and left bleeding until an ambulance arrives five minutes later. King suffered extensive injuries as a result of the beating, including skull fractures and nerve damage to part of his face.

**The Los Angeles Unrest, 1992**

On April 29, 1992, twelve jurors in Sylmar, California rendered their verdicts in a controversial case involving the 1991 beating of Rodney King by four LAPD officers. The case had received heavy media coverage dating from before it even went to trial, when a video of the beating hit the national airwaves. It came as a surprise then, as the verdicts were read: One of the officers was found guilty of excessive force; the other officers were cleared of all charges.

The verdicts were broadcast live, and word spread quickly throughout Los Angeles. At various points throughout the city that afternoon, people began rioting. For the next three days the violence and mayhem continued. Mayor Tom Bradley imposed a curfew, schools and businesses were closed. Governor Pete Wilson dispatched 4,000 National Guard troops to patrol the streets. People stayed home, watching on TV with the rest of the country as live TV coverage showed fires raging throughout the city, innocent bystanders being assaulted and looters sacking businesses.

On Monday, May 4, schools and businesses reopened and life returned to some semblance of normality. The toll from the worst civil unrest LA had experienced since 1965 was devastating: more than 50 killed, over 4 thousand injured, 12,000 people arrested, and $1 billion in property damage.

Appendix 6.3: “Damn You, America!” by Harry Johnson

DAMN YOU, AMERICA!

**News item:** Four white Los Angeles police officers,

following a three-month trial and seven days of jury

deliberations, were found not guilty of using excessive

force on the evening of March 3, 1991, when they subdued

Rodney King, a black man, by shooting him with a stun gun

and striking him 56 times with their police batons.

Damn! Damn!

Damn! Damn! Damn!

No, I wasn’t in the courtroom.

No, I wasn’t privy to all the evidence.

No, I didn’t see everything the jury saw.

No, I didn’t hear everything the jury heard.

No, I am not in a position to second-guess their decision.

Yes, I try to believe the promise of America.

Yes, I try to believe that the rules are fair, that justice is blind.

Yes, I try to believe – God knows, I try to believe –

that America works nearly all the time,

for nearly all the people.

But, don’t ask me to believe today.

Today, I believe something different.

Today, I believe that America lies.

Today, I am disappointed. Shocked. Angry. Enraged.

Today, I am a skeptic. A cynic. An unbeliever.

Today, I am not an American.

Today, I am a black man.

Today, I know what the black man has always known.

Today, I know that America – deep in its heart –

doesn’t know what to do with me,

doesn’t know how to deal with my audacious blackness.

Today, I know that for many white Americans,

slaves forever to the emotional apartheid

that infects their very souls,

I am not different from Rodney King.

Today, I know that nothing that I do –

not the way I dress, not the way I talk,

not the way I comport myself, not the way I invest my life –

will ever make me any different from Rodney King

in their eyes.

Today, I know that nothing I have ever done,

nothing I will ever do –

not the tears that I cry, not the blood that I shed –

will ever make any real difference.

Today, I know that the bruises to my black man’s ego,

the pain in my black man’s heart,

the scars on my black man’s soul

will never heal completely.

Today, I know that I am not an American.

Today, I know that I am a black man,

living at the margin

of a place called

America.

Damn! Damn!

Damn! Damn! Damn you, America!

Once more, you have lied to me!

Appendix 6.4: Analysis of ``Damn You, America!`` by Professor M. Bugeja *– from The Art and Craft of Poetry, page 108*

More than any political poem I have ever read, this one proves how timely and powerful revolutionary verse can be. An excerpt of this poem appeared in the Wall Street Journal on May 1, 1992. Soon after, National Public Radio and other media outlets recited and printed the poem. It went out over fax machines across the country. Thereafter, it was recited in churches and in small groups. In the space of a few days, Johnson reached millions of people with his one political poem – more people than Pulitzer Prize-winning poets reach during the span of their careers. Three factors were involved:

1. *Timeliness.* The nation was ready to hear Johnson’s poem because it occurred after the L.A. riots, coinciding with the public’s outcry against the treatment of African-Americans.
2. *Message and Style.* Johnson expressed his political views with strong words that literally seethed on the page.
3. *Media.* If Johnson wrote a letter to the editor expressing similar views in similar tones, his piece likely would have appeared in one or a few publications. But he combined elements of timeliness and a message with the powerful medium of poetry, and mass media carried his voice across the country.

These, of course, are elements that make for publishable revolutionary work: a voice that speaks when others are prepared to listen and one whose message is funneled through the enduring medium of verse.

Appendix 6.5: Role-Play Organizer

|  |  |  |
| --- | --- | --- |
| **I Read** | **I Imagine** | **I Perform** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**Lesson 7:** Forms of Poetry and Social Commentary

**Time**: 75 mins

**Description:**

In this lesson students will discuss the similarities and differences between narrative and free verse poetry. They will discuss how the form of the poem affects the poem’s content and message but they will also discuss how the content affects the form. Students will also begin to discuss how poetry can be used to express complex thoughts and controversial issues. This sociological aspect of the lesson will continue into the next three lessons as students explore how to use poetry to express their opinions about the world around them. Their analysis of the relationship between form and content in this lesson will prepare students for their Culminating Activity where students must make reference to both a poem’s form and content to justify its inclusion in their anthology.

**Expectations**

*Overall Expectations*

Oral

1. Listening to Understand

Reading and Literature

1. Reading for Meaning

2. Understanding Form and Style

Media Studies

1. Understanding Media Texts

*Specific Expectations*

Oral

1.2 select and use the most appropriate active listening strategies when participating in a range of situations

Reading and Literature

1.6: Analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

2.2: Identify a variety of text features and explain how they help communicate meaning

2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

Media Studies

1.2: Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

**Enduring Understandings:**

Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us.

Poetic form shapes content.

History, culture, and experience influence a poem’s purpose, symbols, and meaning.

Poetic devices make oral and written communication more persuasive, powerful, and memorable.

Figurative language can condense complex thoughts, feelings, and images into a few words.

Diction or word choice can convey voice, tone, and setting.

**Essential Question:** Does form affect content or does content affect form?

**Learning Goals**

* Be able to recognize the differences between narrative and free verse poems (the conventions and their effect on the poems effectiveness).
* Have an awareness of the ways in which poetry has been used and can be used to express complex thoughts and address controversial issues.

**Planning Notes**

* The teacher should have a supply of post-it notes, one for each student.
* The teacher should have the music to Katy Perry’s “The One that got Away” (or any other song they are using for the Cloze Activity) and Bob Dylan’s “The Hurricane” cued and ready as well as a reading of Tupac Shakur’s “Lady Liberty Needs Glasses” and Shane Koyczan’s performance of “This is my Voice”.
* The teacher should also have sufficient copies of the handouts (see Appendices).

**Agenda**

* Cloze Activity
* Narrative vs. Free Verse Poetry- Compare and Contrast in Pairs
* Poetry and Social Commentary- Class Discussion
* This is my Voice- Post-it note

**Prior Knowledge Required**

* Students should have had some exposure to poetry in their previous English classes (ENG 1P/1D, ENG 2P/2D) and should have at least a minimal awareness of narrative and free verse poetry.

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (The teacher can gauge the listening skills students will need for the rest of the lesson and for presentations later in the unit.)

1. *Cloze Activity:* The teacher provides students with a cloze handout with a popular song. The song should be based on students’ interests but should also have characteristics of a narrative poem. In Appendix 7.1 one will find an example using Katy Perry’s “The One that Got Away”. The teacher then plays the song for students to listen and to fill in the blanks on their sheet. The teacher should play the song at least twice, especially if there are ELL students or students with particular I.E.P.’s. The teacher should monitor the students while they do this to better gauge the level of their students’ listening skills. The teacher then goes through the handout with the students to fill in the blanks.

***Activity***

* *Assessment as Learning* (The teacher circulates while students work in pairs and discusses the answers with the class in order to see how well students know the differences between forms of poetry).

1. *Comparing and Contrasting Narrative and Free Verse Poems:* The teacher provides each student with a copy of Bob Dylan’s “The Hurricane” and Tupac Shakur’s “Lady Liberty Needs Glasses” (Appendix 7.2) as well as a copy of the Compare and Contrast handout (Appendix 7.3). The teacher instructs students to work in pairs to compare and contrast the different forms of poetry. Students should be instructed to compare only the form and not the content. What the students find and discuss should be recorded on the handout that guides them through this process.
2. Once all the students have had time to discuss the poems the teacher brings the class back as a whole and begins to compare and contrast with them. The teacher guides the students in identifying features of both forms of poetry (see expected answers on Appendix 7.3) and in discussing what affect the form of the poem has on the poem’s content/message.
3. The teacher may then play both Bob Dylan’s song and a reading of Tupac Shakur’s poem. The teacher suggests to the class that these poems are both advocating change and are speaking out against social injustices. The teacher then leads a brief class discussion where students the extent to which and the ways in which both poems advocate change. The teacher extends the discussion to ask the students which poem they feel is more effective and why. The teacher should encourage discussion on how the form affects its effectiveness (e.g. does dialogue make it more effective for the students or does rhyming, etc.) and how the content may affect form.

***Consolidation***

1. *This is My Voice-* The teacher suggests to the students that they too can advocate for change. The teacher has the students watch a video of Shane Koyczan performing his poem “This is my Voice” (video can be found on YouTube).
2. The teacher then distributes a post-it note to each student and asks each student to write down something they wish they could change in their everyday lives. The teacher reminds the students of the kind of poems they listened to today, “The Hurricane”, “Lady Liberty Needs Glasses”, and “This is my Voice” and urges them to think of what they would like to change in the world around them.
3. The teacher then has the students post the notes on a chart paper near the classroom door before they leave.

**Accommodations**

* Depending on the students the teacher may want to play the poems, songs, readings, etc more than once for students to listen. The teacher may also consider handing out a copy of the Expected Answer sheet (Appendix 7.3) if the students need support with note taking.

**Appendices**

7.1 Cloze Activity- Katy Perry, “The One that Got Away”

7.2 Lyrics/Words for Bob Dylan, “The Hurricane” and Tupac Shakur, “Lady Liberty Needs Glasses”

7.3 Compare and Contrast Handout

Appendix 7.1: Cloze Activity- Katy Perry, “The One that Got Away” (from www.elyricsworld.com/the\_one\_that\_got\_away\_lyrics\_katy\_perry.html)

**The One That Got Away**   
  
Summer after ­­­\_\_\_\_\_\_\_\_\_\_ when we first met  
We make out in your Mustang to Radiohead  
And on my \_\_\_\_\_\_\_\_\_Birthday  
We got that chain tattoo  
  
Used to \_\_\_\_\_\_\_\_ your parents' liquor  
And climb to the \_\_\_\_\_\_\_\_  
Talk about our future   
like we had a clue  
Never plan that one day  
I'd be \_\_\_\_\_\_\_\_\_\_\_\_ you  
  
And in another \_\_\_\_\_\_\_  
I would be your girl  
We keep all our promises  
\_\_\_\_\_\_ us against the world  
  
And in another \_\_\_\_\_\_\_\_  
I would make you stay  
So I \_\_\_\_\_\_\_ have to say  
You were the one that got away  
The one that got away  
  
I was June and you were my Johnny Cash   
­­­\_\_\_\_\_\_\_ one we got the other We made a pact  
Sometimes when I miss you   
I put those \_\_\_\_\_\_\_\_\_\_ on  
  
Someone said you had your \_\_\_\_\_\_\_\_\_ removed  
Saw you \_\_\_\_\_\_\_\_\_\_ singing the blues  
Its time to face the music  
I'm no \_\_\_\_\_\_\_\_\_\_ your muse  
  
And in another \_\_\_\_\_\_\_  
I would be your girl  
We keep all our promises  
\_\_\_\_\_\_\_ us against the world  
  
  
And in another \_\_\_\_\_\_\_  
I would make you stay  
So I \_\_\_\_\_\_\_\_ have to say  
You were the one that got away  
the one that got away  
The one o o o o (X3)  
The one that got away  
  
Bridge:  
All \_\_\_\_\_\_\_\_ money can't buy me a time machine (No o o o)  
Can't replace you with a million \_\_\_\_\_\_\_\_ (No o o o)  
Shoulda told you what you meant to me (WO o o o)  
Cause now I \_\_\_\_\_\_\_ the price  
  
And in another \_\_\_\_\_\_\_\_  
I would be your girl  
We keep all our promises  
\_\_\_\_\_\_\_ us against the world  
  
And in another \_\_\_\_\_\_\_  
I would make you stay  
So I \_\_\_\_\_\_\_ have to say  
You were the one that got away  
The one that got away  
The one o o o o (X3)  
  
And in another \_\_\_\_\_\_  
I would make you stay  
So I \_\_\_\_\_\_\_have to say  
You were the one that got away  
The one that got away

Appendix 7.2: Bob Dylan, “The Hurricane” (lyrics taken from www.sign365.com)

**The Hurricane**

Pistols shots ring out in the barroom night  
Enter Patty Valentine from the upper hall  
She sees the bartender in a pool of blood  
Cries out "My God they killed them all"  
Here comes the story of the Hurricane  
The man the authorities came to blame  
For something that he never done  
Put him in a prison cell but one time he could-a been  
The champion of the world.  
  
Three bodies lying there does Patty see  
And another man named Bello moving around mysteriously  
"I didn't do it" he says and he throws up his hands  
"I was only robbing the register I hope you understand  
I saw them leaving" he says and he stops  
"One of us had better call up the cops"  
And so Patty calls the cops  
And they arrive on the scene with their red lights flashing  
In the hot New Jersey night.  
  
Meanwhile far away in another part of town  
Rubin Carter and a couple of friends are driving around  
Number one contender for the middleweight crown  
Had no idea what kinda shit was about to go down  
When a cop pulled him over to the side of the road  
Just like the time before and the time before that  
In Patterson that's just the way things go  
If you're black you might as well not SHOW up on the street  
'Less you wanna draw the heat.  
  
Alfred Bello had a partner and he had a rap for the corps  
Him and Arthur Dexter Bradley were just out prowling around  
He said "I saw two men running out they looked like middleweights  
They jumped into a white car with out-of-state plates"  
And Miss Patty Valentine just nodded her head  
Cop said "Wait a minute boys this one's not dead"  
So they took him to the infirmary  
And though this man could hardly see  
They told him that he could identify the guilty men.  
  
Four in the morning and they haul Rubin in  
Take him to the hospital and they bring him upstairs  
The wounded man looks up through his one dying eye  
Says "Wha'd you bring him in here for ? He ain't the guy !"  
Yes here comes the story of the Hurricane  
The man the authorities came to blame  
For something that he never done  
Put in a prison cell but one time he could-a been  
The champion of the world.  
  
Four months later the ghettos are in flame  
Rubin's in South America fighting for his name  
While Arthur Dexter Bradley's still in the robbery game  
And the cops are putting the screws to him looking for somebody to blame  
"Remember that murder that happened in a bar ?"  
"Remember you said you saw the getaway car?"  
"You think you'd like to play ball with the law ?"  
"Think it might-a been that fighter you saw running that night ?"  
"Don't forget that you are white".  
  
Arthur Dexter Bradley said "I'm really not sure"  
Cops said "A boy like you could use a break  
We got you for the motel job and we're talking to your friend Bello  
Now you don't wanta have to go back to jail be a nice fellow  
You'll be doing society a favor  
That sonofabitch is brave and getting braver  
We want to put his ass in stir  
We want to pin this triple murder on him  
He ain't no Gentleman Jim".  
  
Rubin could take a man out with just one punch  
But he never did like to talk about it all that much  
It's my work he'd say and I do it for pay  
And when it's over I'd just as soon go on my way  
Up to some paradise  
Where the trout streams flow and the air is nice  
And ride a horse along a trail  
But then they took him to the jailhouse  
Where they try to turn a man into a mouse.  
  
All of Rubin's cards were marked in advance  
The trial was a pig-circus he never had a chance  
The judge made Rubin's witnesses drunkards from the slums  
To the white folks who watched he was a revolutionary bum  
And to the black folks he was just a crazy nigger  
No one doubted that he pulled the trigger  
And though they could not produce the gun  
The DA said he was the one who did the deed  
And the all-white jury agreed.  
  
Rubin Carter was falsely tried  
the crime was murder 'one' guess who testified  
Bello and Bradley and they both baldly lied  
And the newspapers they all went along for the ride  
How can the life of such a man  
Be in the palm of some fool's hand?   
To see him obviously framed  
Couldn't help but make me feel ashamed to live in a land   
Where justice is a game.  
  
Now all the criminals in their coats and their ties  
Are free to drink martinis and watch the sun rise  
While Rubin sits like Buddha in a ten-foot cell  
An innocent man in a living hell  
That's the story of the Hurricane  
But it won't be over till they clear his name  
And give him back the time he's done  
Put him in a prison cell but one time he could-a been  
The champion of the world.

Appendix 7.3: Tupac Shakur, “Lady Liberty Needs Glasses” (words taken from allpoetry.com)

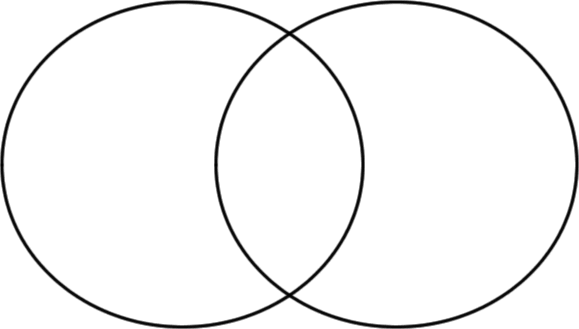
**Lady Liberty Needs Glasses**

excuse me but lady liberty needs glasses  
and so does mrs justice by her side  
both the broads r blind as bats  
stumbling thru the system  
justice bumbed into mutulu and  
trippin on geronimo pratt  
but stepped right over oliver  
and his crooked partner ronnie  
justice stubbed her big toe on mandela  
and liberty was misquoted by the indians  
slavery was a learning phase  
forgotten with out a verdict  
while justice is on a rampage  
4 endangered surviving black males  
i mean really if anyone really valued life  
and cared about the masses  
theyd take em both 2 pen optical  
and get 2 pair of glasses

Appendix 7.4: Compare and Contrast Narrative and Free Verse Poems

1. Read both poems.
2. Read the poems again but this time make note of what these poems have in common and in what ways they are different. Pay close attention to the forms of the poems. What are some literary devices that one poem uses more than the other? Are there poetical devices that both poems use? Record your findings on the Venn Diagram below.

“The Hurricane” “Lady Liberty Needs Glasses”



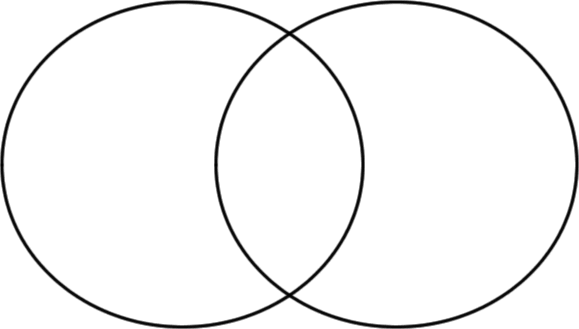
“The Hurricane” is a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ poem

“Lady Liberty Needs Glasses” is a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ poem

Compare and Contrast Narrative and Free Verse Poems (expected answers)

1. Read both poems.
2. Read the poems again but this time make note of what these poems have in common and in what ways they are different. Pay close attention to the forms of the poems. What are some literary devices that one poem uses more than the other? Are there poetical devices that both poems use? Record your findings on the Venn Diagram below.

“The Hurricane” “Lady Liberty Needs Glasses”



Metaphors

Allusions

Similes

Imagery

No set rhyming pattern

No set metre

Tells a story

Dialogue

Repetition

Metre

Plot (conflict, climax, etc.)

Characters

Setting

“The Hurricane” is a Narrative poem

“Lady Liberty Needs Glasses” is a Free Verse poem

**Lesson 8:** Criteria for an Effective Poetry Performance

**Time**: 75 mins

**Description:**

In this lesson students will watch and critique several poetry performances. They will discuss what makes a performance more or less effective and as a class discuss criteria for a good performance. These criteria will be used in their poetry performance in Lesson ten as well as in their Culminating Activity presentation. This lesson also exposes students to a new form of poetry which they can explore when collecting poems for the Culminating Activity’s poetry anthology.

**Expectations**

*Overall Expectations*

Oral

1. Listening to Understand

Media Studies

1. Understanding Media Texts

*Specific Expectations*

Oral

1.9 evaluate the effectiveness of a variety of presentation strategies used in oral texts, including

increasingly complex or difficult texts, and suggest other strategies that could be used effectively

Media Studies

1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

**Enduring Understandings**

* Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us.
* Poetic devices make oral and written communication more persuasive, powerful, and memorable.
* Figurative language can condense complex thoughts, feelings, and images into a few words.
* Diction or word choice can convey voice, tone, and setting.

**Essential Question:** What is an Effective Oral Poetry Performance?

**Learning Goals**

* Know and understand characteristics of presentation and performance that make a poetry performance most effective.
* Be able to create criteria for an effective poetry performance.

**Planning Notes**

* Teacher ensures that they have reviewed all the post-it notes from the previous lessons’ consolidation piece and that they have made comments to expand, narrow, or suggest poems on the topic described.
* The teacher should also prepare several oral poetry presentation videos. These can take the form of poetry readings, poetry slams, spoken word performances etc.

**Agenda**

* Retrieve your post-it note
* Poetry slam videos – Part 1 and 2 of the handout
* Class discussion- Part 3 of the handout (Peer Assessment Chart)
* Homework- Find a Poem

**Prior Knowledge Required**

* Students should have had previous experience using the library and its catalogues and databases.

**Teaching Strategies**

***Minds On***

1. The students retrieve from the poster/chart paper, the post-it note that they placed there the lesson before and on which they wrote about something in their everyday lives that they wish they could change or with which they were unhappy. On the note they should find the teachers comments and suggestions that will be addressed later in the lesson.

***Activity***

* *Assessment as Learning* (Students critique oral poetry presentations in order to learn how they can improve their own public speaking)

1. *Poetry Slam Videos and Criteria Creation:* The teacher distributes an Effective Oral Poetry Presentation Handout (Appendix 8.1) and instructs the students to complete the first part of the handout as they watch the following videos.
2. The teacher has the students watch several poetry readings. For this section the selection of videos should be differentiated based on student interest, readiness, skill, demographics, etc. There should also be a wide selection of videos with varying forms and effectiveness.
3. After viewing the videos the teacher directs students to complete the second part of their handout (Appendix 8.1).
4. The teacher then engages the students in a class discussion about their responses on the handout. The teacher directs the discussion so that students begin creating criteria for an effective oral poetry performance. The teacher instructs the students to transfer these criteria to the appropriate boxes in the Peer Assessment chart (Part 3 on the handout, Appendix 8.1) and informs the students that they will need this chart for the next class.

***Consolidation***

1. *Homework:* The teacher distributes the Poetry Slam Assignment and scaled assessment sheet (Appendix 8.2). The teacher reviews the guidelines of the assignment with the students. The teacher instructs the students to come to the next lesson with a poem that somehow connects to the issue they wrote on their post-it note the previous lesson or to any other social justice issue they feel strongly about. The teacher directs the students’ attention to the post-it notes they retrieved at the beginning of class and informs students that on each note are comments that expanded on, narrowed-down, or suggested related poems and that they should use to help them find their poems.

**Accommodations**

* If the teacher feels that the students need more support to find suitable poems they may wish to plan for class time in the library/computer lab.

**Appendices**

|  |
| --- |
| 8.1. Oral Poetry Criteria and Peer Assessment  8.2 Poetry Slam Assignment and Scaled Assessment |
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|  |
|  |

Appendix 8.1: Criteria Creation and Peer Assessment Chart

**What Makes a Good Poetry Performance?**

Part 1: Watch the Poetry Slam videos your teacher has selected. While viewing and listening, record what you think makes an effective poetry performance and what can lessen the effectiveness of a poetry performance. Use the chart below to organize your ideas.

|  |  |
| --- | --- |
| **What contributed to the**  **Effectiveness of the**  **Performances?** | **What detracted from the**  **Effectiveness of the**  **Performances?** |
|  |  |

Part 2: Thinking of the performances you just watched. Which one did you like best? What made it your favourite? Which performance did you find the least effective? Why? Use the chart above to organize your thoughts.

Part 3: Peer Assessment Chart

Enter the Criteria the Class has agreed on into the Criteria boxes. Use the scale from 1 to 4 to judge how well your partner followed the criteria in their practice poetry performance.

Criteria #1

1………………..2………………..3………………..4

Criteria #2

1………………..2………………..3………………..4

Criteria #3

1………………..2………………..3………………..4

Criteria #4

1………………..2………………..3………………..4

Criteria #5

1………………..2………………..3………………..4

Appendix 8.2: Poetry Slam Assignment sheet and Scaled Assessment

**Social Justice Poetry Slam**

There are some things in our lives that cannot be expressed easily. These can be controversial issues or complex thoughts and questions that anger and upset us or please and elate us. In these situations many people turn to poetry because it can often express, in figurative language, these difficult thoughts. For this reason, many poems (and therefore songs) express an artist’s thoughts about a complicated and often controversial social issue. Bob Dylan’s “The Hurricane” and Tupac Shakur’s “Lady Liberty Needs Glasses” are examples of how poetry can address social justice issues. Now it is your turn!

1. Identify something about the society around you that upsets you or pleases you (you may wish to use the idea you wrote on your post-it note but you are free to choose another if you like).
2. Find a poem or song that addresses, reflects, or is in some way related to the social justice issue you have identified.
3. Perform your poem at our class Poetry Slam. You will be given a chance to practice your performance in class.

N.B. You will be assessed on how well you use the guidelines for an effective performance that are outlined in class activities as well as how well you meet the criteria for an effective poetry performance as created by the class.

**Poetry Slam Scaled Assessment Criteria:**

**Demonstrates a thorough understanding of how to use presentation techniques for an effective poetry performance. (K/U)**

* Shows an awareness of the criteria for an effective performance discussed in class.

1 2 3 4

**Shows evidence of creative thinking (T)**

* The choice of poem is unique and creatively addresses an issue in the student’s everyday life.

1 2 3 4

**Successfully applies knowledge of poetry to a new medium (A)**

* Uses speaking skills and strategies appropriate to the task and context
* Effectively uses poetry to express complex thoughts and feelings

1 2 3 4

**Effectively communicates ideas (C)**

* Uses changes in tone of voice, pitch, volume
* Uses appropriate body language

1 2 3 4

**Poetry Slam Scaled Assessment Criteria:**

**Demonstrates a thorough understanding of how to use presentation techniques for an effective poetry performance. (K/U)**

* Shows an awareness of the criteria for an effective performance discussed in class.

1 2 3 4

**Shows evidence of creative thinking (T)**

* The choice of poem is unique and creatively addresses an issue in the student’s everyday life.

1 2 3 4

**Successfully applies knowledge of poetry to a new medium (A)**

* Uses speaking skills and strategies appropriate to the task and context
* Effectively uses poetry to express complex thoughts and feelings

1 2 3 4

**Effectively communicates ideas (C)**

* Uses changes in tone of voice, pitch, volume
* Uses appropriate body language

1 2 3 4

**Lesson 9:** Practicing Techniques for an Effective Performance

**Time**: 75 mins

**Description:**

In this lesson students will have a chance to reflect on their effectiveness as a presenter/performer and to set goals for what they can improve. They will then be given a chance to work with a partner to practice oral presentation techniques in order to deliver the best possible poetry performance in the next lesson. Using criteria created in a previous class students will then assess their peers and give them feedback for their final performance in the next lesson. Students will then be given a chance to reflect on what they have learned about effectively performing poetry and on how they will use this new knowledge. These presentation techniques will not only help students deliver a powerful poetry performance in the next lesson but will help them deliver an effective presentation for their Culminating Activity ‘book tour’.

**Expectations**

*Overall Expectations*

Oral

2. Speaking to Communicate

Media Studies

3. Creating Media Texts

*Specific Expectations*

Oral

2.2 demonstrate an understanding of a variety of interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences

2.5 identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural difference

2.6 identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them effectively to help convey their meaning and with sensitivity to audience needs and cultural differences

Media Studies

3.3: Identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate a specific aspect of their intended meaning effectively

**Enduring Understanding**

* Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us.
* Poetic devices make oral and written communication more persuasive, powerful, and memorable.

**Essential Question**

What techniques can be used to make a Poetry Performance more effective?

**Learning Goals**

* Know and be able to use various techniques to present and to perform poetry more effectively

**Planning Notes**

* Teacher needs sufficient copies of handouts (Appendix 9.1;9.2)

**Agenda**

* Reflection sheet-Part A
* Performing Poetry- Practice Techniques in Pairs
* Reflection sheet- Part B

**Prior Knowledge Required**

* The students should have already done an activity where they watched several poetry performances and created criteria for an effective performance. They should also have entered these criteria into a Peer Assessment chart.
* The students should also have identified something from their everyday lives that upsets them and/or they want to change. They should also have found a poem or song that deals with that issue.

**Teaching Strategies**

***Minds On***

* *Assessment for /as Learning* (The teacher and the students are able to evaluate what the students know about the effectiveness of their oral presentations. The students are also able to reflect on what they can improve.)

1. *Reflection sheet:* The teacher distributes the Reflection Sheet (Appendix 9.1.) and instructs students to complete Part A of the handout.

***Activity***

* *Assessment as Learning* (Students assess their peers and receive feedback from their peers in order to strengthen their skills for their formative task in the next lesson.)

1. The teacher distributes the Performing Poetry handout (Appendix 9.2) and instructs the students to take out their Peer Assessment chart from the previous lesson and the poem/song they found for homework. The teacher informs the students that they will be practicing their performance of the poem/song in class today.
2. The teacher instructs the students to find a partner. With their partner students are to use the Performing Poetry handout (Appendix 9.2) to practice their own performance.
3. After completing the steps on the handout students are instructed to perform again for their partner. This time, however, their partner will use the Peer Assessment sheet to evaluate their performance and give them feedback for their formative performance the next lesson.

***Consolidation***

* *Assessment as Learning* (Students are able to reflect onwhat they have learned about effective oral presentations to help them in their formative assessment in the next lesson.)

1. The teacher instructs the students to complete Part B of the Reflection Sheet (Appendix 9.1) and to hand that back to the teacher before they leave the class room or at the beginning of the next lesson.

**Accommodations**

* The teacher may consider creating the pairs instead of having the students choose. ELL students or particularly shy students may benefit from working with students who have strengths in oral presentations and communications.

**Annotated Resources**

* Norris, Kathy. “Performing Poetry: A Study Guide for Teachers.” *Poetry Teachers.com*. Web. February 5, 2012.

**Appendices**

|  |
| --- |
| 9.1 Reflection Sheet  9.2 Performing Poetry Handout |
|  |
|  |
|  |
|  |

Appendix 9.1: Reflection Sheet

**Reflecting on my Oral Presentation Skills**

Part A: Based on your previous experiences use this reflection sheet to evaluate your oral presentation skills.

**My strengths** (List two)

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**What I need to Improve** (List two)

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Part B: What have you learned about effective oral presentations today? How can you use this in your future experiences and presentations?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Appendix 9.2: Performing Poetry Handout (adapted from Kathy Norris, “Performing Poetry: A Study Guide for Teachers.” *Poetry Teachers.com*. Web. February 5, 2012. )

**Performing Poetry**

Find a partner and practice these following techniques together using the poems you have found.

**Voice Emphasis**

1. Take turns reading your poems and emphasizing one word over the others. For example, emphasize the first word of the poem on the first read of the poem and then read the poem again while emphasizing the sixth word. How does the meaning of the poem change when different words are emphasized?
2. Take turns reading your poems with different ‘voices’. For example, on the first read use a really cheerful voice and on the second use a really bored voice.
3. Say the line “What’s so Funny?” over and over again with the following emotions; happy, angry, afraid, surprised, sad, jealous, apologetic, and shy. How does the meaning of the line change when you say it with a different tone and emotion?
4. Try reading your poem really quickly, as quickly as you can. Then read your poem again but this time as slow as you can. How does the change in pace affect the effectiveness of your reading?

**Body Movement and Facial Expression**

1. With only your facial expressions and body language try to convey the following emotions;

Happy Sad Surprised Fearful  
Anger Dislike Shy Hopeful  
Disappointed Courageous Anxious Bored  
Stubborn Tired Disgusted Puzzled  
Calm Sorry Mischievous Arrogant

Note: do not tell your partner which emotion you are trying to communicate but have them try to guess instead. How well can we convey emotion without words?

**Preparation and Practice**

1. Read through your poem silently

2. Think about the narrator and characters.

3. Ask yourself:

a. What is this character/narrator feeling?  
b. What meaning is this character/narrator trying to get across?  
c. What do you think this character/narrator looks like?  
d. What do you think this character/narrator sounds like?  
e. How do you think this character/narrator moves (slowly, quickly, proudly...)?

4. Think about how you can best portray this character/narrator through your:  
a. Voice  
b. Body  
c. Facial expression

5. You may want to underline key words that need emphasizing or write instructions on the poem (if it is your own copy or photocopy), such as "slow down," "louder," whisper," "stomp foot," etc.

**Lesson 10:** Poetry Slam

**Time**: 75 mins

**Description:**

In this lesson students will actively listen to their peers perform a piece of poetry. They will be listening for meaning and understanding as well as for different strategies and techniques used to make the presentation more effective. Students will also perform their own piece of poetry and use the techniques discussed in previous lessons to make their performance more effective. Students must also explain to a partner the choice of poem and how it relates to something in their everyday lives that they wish to change. This last piece is in preparation for the Culminating Activity where students must explain their choices of poems and how they relate to their everyday lives. Lastly, this lesson will illustrate for the students, how poetry can be used to express complex thoughts such as the issues they wrote on the post-it note in this unit’s seventh lesson.

**Expectations**

*Overall Expectations*

Oral

1. Listening to Understand

2. Speaking to Communicate

Media Studies

3. Creating Media Texts

*Specific Expectations*

Oral

1.2 select and use the most appropriate active listening strategies when participating in a range of situations

1.6 extend understanding of oral texts, including increasingly complex or difficult texts, by making effective connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them

1.9 evaluate the effectiveness of a variety of presentation strategies used in oral texts, including

increasingly complex or difficult texts, and suggest other strategies that could be used effectively

2.2 demonstrate an understanding of a variety of interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences

2.5 identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural difference

2.6 identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them effectively to help convey their meaning and with sensitivity to audience needs and cultural differences

Media Studies

3.3: Identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate a specific aspect of their intended meaning effectively

**Enduring Understandings**

Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us.

History, culture, and experience influence a poem’s purpose, symbols, and meaning.

Poetic devices make oral and written communication more persuasive, powerful, and memorable.

Figurative language can condense complex thoughts, feelings, and images into a few words.

**Essential Question**

How can we use poetry to express complex thoughts?

**Learning Goals**

* Be able to use various presentation techniques to make their poetry performance more effective.
* Be able to use poetry to express complex thoughts.
* Reflect on the way other have used various presentation techniques to express complex thoughts in their poetry performance.

**Planning Notes**

* The teacher should ensure that they have one copy of the scaled assessment sheet for each student.

**Agenda**

* Poetry Slam Etiquette Brainstorm
* Poetry Slam!
* Paired Reflection

**Prior Knowledge Required**

* Students should have had class time in a previous lesson to prepare and practice their performance.
* Students should also have been given the Poetry Slam Assignment’s student handout and scaled assessment sheet.

**Teaching Strategies**

***Minds On***

1. *Poetry Slam Etiquette:* The teacher leads the class in a brainstorm of proper behaviour for an audience at a poetry slam. The teacher should guide students to agree that although they are allowed to cheer, snap, clap and are encouraged to respond and actively engage in the poetry they should also refrain from distracting and rude behaviour including interrupting the performer and not paying attention (i.e. putting their head down on the table, using their cell phones, doing other work, practicing their own poem, etc.). This list should be written on chart paper and placed somewhere where every student can see it throughout the performances.

***Activity***

*Assessment of Learning* (The teacher assesses the students on their ability to use the criteria created in class as well as the Poetry Performance guidelines to make their performance more effective)

1. *Poetry Slam:* Each student is given a chance to perform their poem. The teacher watches/ listens and assesses the students using the Poetry Slam Assignment scaled assessment sheet (Appendix 10.1).

***Consolidation***

1. *Paired Responses:* The teacher instructs the students to find a partner. The students are to respond to their partner’s performance. They should discuss what they thought their partner did well on and what they think they could improve. Students must also explain to their partner why they choose the poem they did and explain how it relates to something in the world around them that they wish to change. Students should also comment on the topic of their partner’s poem and discuss their feelings on the issue and what they think their partner can do to help change or better deal with that issue that upsets them.

**Accommodations**

* The teacher may want to set up the partners for the consolidation piece so that students who are stronger with oral skills may assist students who are weaker in this area (ELL students, students with particular I.E.P.s as well as particularly shy students).

**Appendices**

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| --- |
| 10.1 Poetry Slam Assignment scaled assessment sheet. |
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|  |
|  |
|  |

Appendix 10.1: Poetry Slam Assignment sheet and Scaled Assessment

**Poetry Slam Scaled Assessment Criteria:**

**Demonstrates a thorough understanding of how to use presentation techniques for an effective poetry performance. (K/U)**

* Shows an awareness of the criteria for an effective performance discussed in class.

1 2 3 4

**Shows evidence of creative thinking (T)**

* The choice of poem is unique and creatively addresses an issue in the student’s everyday life.

1 2 3 4

**Successfully applies knowledge of poetry to a new medium (A)**

* Uses speaking skills and strategies appropriate to the task and context
* Effectively uses poetry to express complex thoughts and feelings

1 2 3 4

**Effectively communicates ideas (C)**

* Uses changes in tone of voice, pitch, volume
* Uses appropriate body language

1 2 3 4

**Poetry Slam Scaled Assessment Criteria:**

**Demonstrates a thorough understanding of how to use presentation techniques for an effective poetry performance. (K/U)**

* Shows an awareness of the criteria for an effective performance discussed in class.

1 2 3 4

**Shows evidence of creative thinking (T)**

* The choice of poem is unique and creatively addresses an issue in the student’s everyday life.

1 2 3 4

**Successfully applies knowledge of poetry to a new medium (A)**

* Uses speaking skills and strategies appropriate to the task and context
* Effectively uses poetry to express complex thoughts and feelings

1 2 3 4

**Effectively communicates ideas (C)**

* Uses changes in tone of voice, pitch, volume
* Uses appropriate body language

1 2 3 4

**Lesson 11:** Blackout Poems to Black Out Oppression

**Time**: 75 minutes

**Description**

This cross-curricular lesson uses poetry as a means to explore and challenge historical oppression. By studying a variety of injustices from history, as well as the poems that actively worked to resist them, students will learn that poetry can be an effective medium for sparking change. Students will encounter instances of oppression every day, be it in the media or in their community. This lesson will encourage them to confront these abuses with their own protest poems created out of newspaper reports.

*Connection to the Culminating Activity*

In the culminating activity, students will consider the ways they experience poetry in their everyday lives and produce an anthology reflective of these experiences. By examining oppression in their lives, this lesson may provide a theme students can develop for their anthology. This lesson also asks students to write their own protest poem, which they may include as one of their anthologized works.

**Expectations**

*Strands:* Reading and Literature; Writing.

*Reading and Literature Overall*

1. Reading for Meaning

2. Understanding Form and Style

*Reading and Literature Specific*

1.1: Read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading

1.4: Make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

1.6: Analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

2.2: Identify a variety of text features and explain how they help communicate meaning

2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

*Writing Overall*

1. Developing and Organizing Content

2. Using Knowledge of Form and Style

*Writing Specific*

1.1: Identify the topic, purpose, and audience for a variety of writing tasks

2.2: Establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing

2.3: Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

2.5: Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing

**Enduring Understandings:** Poetry can effect personal, societal and political change. History, culture, and experience influence a poem’s purpose, symbols, and meaning. How do poetic devices make communication more persuasive, powerful, and rhythmical?

**Essential Questions:** Should poetry be used as a form of protest? Why do people write poetry in its various forms?

**Learning Goals**

* Understand how poetry can spark social, political, and personal change. (know)
* Identify how history and culture shape a poem’s purpose, symbols, and meaning. (do)
* Analyze how poetic devices make poems persuasive and powerful. (do)

**Prior Knowledge**

* Students will need to recall and apply the poetic devices they studied in prior lessons.
* Students should have learned about irony, symbolism (in prior units), and imagery (in prior lessons).
* Students will be aware of TDSB’s guidelines for discussing controversial issues, and will have practiced communicating their views respectfully and sensitively.
* Students will have identified and explored a social injustice in their journals during last week’s class on oppression. Today they will write a protest poem about it.

**Planning Notes**

* Arrange desks into four groups.
* Book a/v equipment (projector; computer; speakers).
* Bring all appendices, newspapers, markers, and make copies of organizers.

**Differentiation**

Differentiation will be based on student interests, abilities and learner profiles. It will focus on process and product in this lesson. For the jigsaw, students will be grouped with learners with learning profiles. Verbal learners will focus on the background reading; musical learners will focus on the poem; and the artistic student will fill in the organizer.

For the blackout poem, students will be able to write on the topic of their choosing, which they would have determined last week. They will be encouraged to compose a poem that reflects their diverse abilities, experiences, and identities.

**Agenda**

1. Should poetry be used as a form of protest?
2. Historical oppression and poetic protest
3. Writing a blackout poem to black out oppression
4. Has your opinion changed?

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (the minds on will diagnose students’ comfort with the language of peaceful political resistance and the concept of subversion; the likert scales will be used to diagnose students’ appreciation of the power of political poetry)
* *Assessment as Learning* (students will learn from their peers and the teacher as they discuss Rich’s quote; the teacher will observe the quality of their responses and depth of engagement during the discussions and think-pair-share)

1. Students will be seated in groups. Project the quote by Adrienne Rich on how poetry is subversive and can be used to resist oppression. Discuss the language in the quote with students, defining terms like subversion and dominance.
2. *Think-pair-share:* Ask each group to think-pair-share what the quote means and to paraphrase it in everyday English. Discuss how in some modern regimes people are imprisoned for verbal dissent. (See the appendix for an article on the poetry of protest in Egypt.)
3. *Likert scale:* Ask students to fill in the likert scale, indicating whether they agree or disagree that poetry should be used as a form of protest. Collect likert scales and review them during the jigsaw exercise.

***Activity***

* *Assessment as Learning* (circulate during the jigsaw, assessing learning and guiding each group; observe the quality of student responses during the think-pair-share and the criteria co-construction)

1. Let students know that today we’re going to explore four instances of historical oppression: sexism in the 18th century; conscription in WWI; Aboriginal deculturation and residential schooling in Canada during the 20th century; and apartheid in late 20th century.
2. *Jigsaw*: Students will be counted off into groups of four. In each group, they will read a poem written to protest a historical injustice as well as a prose backgrounder on the issue. They will then have to determine how effective the protest was based on an analysis of its voice, devices of sound and movement, imagery, devices of persuasion (such as metaphor, repetition), and word choice. Students will use an organizer to guide their analysis, and they will be asked to refer to their list of poetic devices. They will have 20 minutes to complete this stage.
3. *Jigsaw stage two*: Students will then return to their original groups and share their critique of the poem and its historical context. Each student will have two minutes to share his or her poem and issue. This should take a total of 10 minutes.
4. *Think-pair-share*: The group will then have five minutes to determine which poem was most effective as a protest. The teacher will ask each group to defend its decision to the class.
5. *Co-constructing criteria*: In the process, the teacher will note the co-constructed criteria for an effective protest poem on the board.
6. The teacher will then introduce blackout poems, which involve blacking out parts of a newspaper article until you’re left with a poem. The teacher will project the blackout poem by Austin Kleon protesting home foreclosures in the United States.
7. *Composing a blackout protest poem:* The teacher will then distribute newsprint, markers and assessment checklists. Students will be asked to compose a brief blackout poem of 20 words maximum to protest the oppression they recorded in their journals last week.
8. Students will have 20 minutes to compose their poem, which must include at least two poetic devices they studied (e.g., alliteration, simile, metaphor, assonance, anaphora, etc.). It must also try to respect the criteria we constructed for an effective protest poem.
9. The protest poem will not be evaluated. Students, however, may choose to include it as one of their anthologized works, which would be evaluated in the culminating assessment.

***Consolidation***

* *Assessment as Learning (students will revisit the likert scale to assess how their view of the political power of poetry has evolved; the teacher will note the extent of change that has taken place)*

1. Students have done a lot of writing, reflecting, and analysis in this lesson. To consolidate the enduring understanding that poetry can effect social, political and personal change, students will be asked to revisit their likert scales.
2. The teacher will redistribute these and ask students to reconsider their earlier appraisal of poetry’s role in protest.
3. These will be collected at the end of class, and the teacher will note how much students’ appreciation of the political power of poetry has grown after today’s lesson.

**Accommodations**

The following accommodations are directed at English Language Learners and students with ADHD:

* ELL and ADHD students will be in jigsaw groups with strong verbal students.
* Keyword lists will be available at each jigsaw table to help ELL, ADHD and verbally struggling students with poems and background material.
* ELL and ADHD students will be permitted to use computers with internet access to look up words and ideas, and to help them organize their thoughts during the jigsaw.
* The instructor will read poems aloud to ELL and struggling students as he or she circulates while students are working. This should help them dually code the information, visually and aurally.

Resources

* *Austin Kleon.com* contains the artist’s blackout poems as well as varied writings on art and culture. Retrieved from [www.austinkleon.com](http://www.austinkleon.com).
* *Schools under Surveillance: Cultures of Control in Public Education* contains the Adrienne Rich quote on the subversive power of poetry as well as interesting information on the effects of trying to control students. Eds. [Torin Monahan](http://csx.sagepub.com/search?author1=Torin+Monahan&sortspec=date&submit=Submit) and [Rodolfo D. Torres](http://csx.sagepub.com/search?author1=Rodolfo+D.+Torres&sortspec=date&submit=Submit). New Brunswick, NJ: Rutgers University, 2010.
* *Think Literacy* by the Government of Ontario contains a variety of cross-curricular resources for secondary school classes. Retrieved from [www.ontario.ca/education](http://www.ontario.ca/education).

**Appendices**

11.1: Political Power of Poetry

11.2: Likert Scale

11.3: Poetic Analysis Organizer

11.4: “The Rights of Woman” & Background

11.5: Analysis of “The Rights of Woman” for teachers unfamiliar with the poem

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11.10: Egypt’s Revolutionary Poetry for teachers unfamiliar with contemporary protest poetry

11.11: Blackout Protest Poem

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Appendix 11.1: Political Power of Poetry *– from Schools under Surveillance: Cultures of Control in Public Education*

Adrienne Rich, poet and essayist, wrote in 2001 that, “poetry’s rejection of conventional expectations makes it inherently subversive to dominant and oppressive structures.”

Appendix 11.2: Likert Scales

Should poetry be used as a form of protest?

Strongly Disagree Strongly Agree

Should poetry be used as a form of protest?

Strongly Disagree Strongly Agree

Should poetry be used as a form of protest?

Strongly Disagree Strongly Agree

Appendix 11.3: Analysis of a Protest Poem

Voice & Tone

Imagery

& Metaphor

Overall Effect

Word Choice

Devices of Sound

& Movement

Devices of

Persuasion

Appendix 11.4: “The Rights of Woman” by Anna Letitia Barbauld

Yes, injured Woman! rise, assert thy right!

Woman! too long degraded, scorned, opprest;

O born to rule in partial Law's despite,

Resume thy native empire o'er the breast!

5 [Go forth arrayed in panoply divine](javascript:void(0););

That angel pureness which admits no stain;

Go, bid proud Man his boasted rule resign,

And kiss the golden sceptre of thy reign.

Go, gird thyself with grace; collect thy store

10 Of bright artillery glancing from afar;

Soft melting tones thy thundering cannon's roar,

Blushes and fears thy [magazine](javascript:void(0);) of war.

Thy rights are empire: urge no meaner claim,-

Felt, not defined, and if debated, lost;

15 Like sacred mysteries, which withheld from fame,

Shunning discussion, are revered the most.

Try all that wit and art suggest to bend

Of thy imperial foe the stubborn knee;

Make treacherous Man thy subject, not thy friend;

20 Thou mayst command, but never canst be free.

Awe the licentious, and restrain the rude;

Soften the sullen, clear the cloudy brow:

Be, more than princes' gifts, thy favours sued;-

She hazards all, who will the least allow.

25 But hope not, courted idol of mankind,

On this proud eminence secure to stay;

Subduing and subdued; thou soon shalt find

Thy coldness soften, and thy pride give way.

Then, then, abandon each ambitious thought,

30 Conquest or rule thy heart shall feebly move,

In Nature's school, by her soft maxims taught,

That separate rights are lost in mutual love.

Background: Sexism in the 18th Century – *from Wikipedia*

**Sexism in the 18th Century and Wollstonecraft’s Vindication of the Rights of Woman**

Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects, written by the 18th-century British [feminist](http://en.wikipedia.org/wiki/Feminist) [Mary Wollstonecraft](http://en.wikipedia.org/wiki/Mary_Wollstonecraft), is one of the earliest works of [feminist philosophy](http://en.wikipedia.org/wiki/Feminist_philosophy). In it, Wollstonecraft responds to those educational and political theorists of the 18th century who did not believe women should have an education. She argues that women ought to have an education commensurate with their position in society, claiming that women are essential to the nation because they educate its children and because they could be "companions" to their husbands, rather than mere wives. Instead of viewing women as ornaments to society or property to be traded in marriage, Wollstonecraft maintains that they are human beings deserving of the same fundamental rights as men.

Wollstonecraft was prompted to write the *Rights of Woman* after reading [Charles Maurice de Talleyrand-Périgord's](http://en.wikipedia.org/wiki/Charles_Maurice_de_Talleyrand-P%C3%A9rigord) 1791 report to the French [National Assembly](http://en.wikipedia.org/wiki/National_Constituent_Assembly), which stated that women should only receive a domestic education; she used her commentary on this specific event to launch a broad attack against sexual double standards and to indict men for encouraging women to indulge in excessive emotion. Wollstonecraft wrote the *Rights of Woman* hurriedly in order to respond directly to ongoing events; she intended to write a more thoughtful second volume but died before completing it.

While Wollstonecraft does call for equality between the sexes in particular areas of life, such as morality, she does not explicitly state that men and women are equal. Her ambiguous statements regarding the equality of the sexes have since made it difficult to classify Wollstonecraft as a modern feminist, particularly since the word and the concept were unavailable to her.

Appendix 11.5: Analysis of “The Rights of Woman” *– from the Norton Anthology of Poetry*

Poems are structured by patterns of repetition: of sounds and rhythms for example, but they always have some kind of logical structure as well. Sometimes the logic of a poem can be very simple, as the poet just focuses in on some single moment or emotion. But often there is some kind of logical progression, as the poem explores an idea or an experience, maybe moves toward some kind of revelation, or even contradicts itself. Sonnets often have what's called a "turn" at some point: the lover's frustration might get the better of him, for example, and so he turns to religion instead.

Anna Letitia Barbauld's poem, "The Rights of Woman" has a rather abrupt turn in the last two stanzas. After demanding that women should throw off male rule and institute an empire of their own, the poet suddenly undercuts the possibility she has just laid out. And the change is not a choice on the part of the women: it just seems to happen -- "thou soon shalt find / Thy coldness soften, and thy pride give way." The poem's conclusion ascribes the change to *Nature*, reasserting the inevitable:

Conquest or rule thy heart shall feebly move,  
In Nature's school, by her soft maxims taught,  
That separate rights are lost in mutual love.

But the poem begins on a different note -- a trumpet note I guess. The rhetorical stance is that of the public orator, and the imagery seems to come straight out of an epic poem: Woman is urged to go into battle "arrayed in panoply divine," while artillery flashes and cannons thunder. The context is empire, and the prize is a golden sceptre. Is the poem serious about all this, simply qualifying it a bit at the end, perhaps tempering the new rule with a mutuality that the old order lacked? Or does the poem set up this ambitious epic bubble only in order to puncture it later? A lot depends on how we read the logic of a poem. It is often interpreted as Barbauld's anti-feminist reaction to Wollstonecraft; however, Barbauld's activism in terms of women's rights in politics and education would seem to counter that theory. An alternative interpretation is that the poem elucidates problems that could occur in the fight for women's rights and warns against making men out as the enemy and also against letting passion override logic and rationale in the fight for and clarification of women's rights.

Appendix 11.6: “Dulce Et Decorum Est” by Wilfred Owen

**Dulce Et Decorum Est**  
Bent double, like old beggars under sacks  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of tired, outstripped Five-Nines that dropped behind.  
  
Gas! GAS! Quick, boys!—An ecstasy of fumbling,  
Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime...  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.  
  
In all my dreams, before my helpless sight,  
He plunges at me, guttering, choking, drowning.  
  
If in some smothering dreams you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,—  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: *Dulce et decorum est  
Pro patria mori.*  
  
Note:

"Dulce et decorum est pro patria mori" is from Horace's *Odes* and means: "It is sweet and fitting to die for one's country."

Background on Wilfred Owen and WWI – *from BBC*

Wilfred Owen is one of the most famous war poets. He was born in 1893 and died in 1918, just one week from the end of World War One. He had a mental breakdown during World War I, was treated, recovered, and returned to the front, only to be killed shortly before the Armistice.

Owen’s poem "Dulce et Decorum Est" is one of the most famous anti-war poems in the English language. His poetry is characterised by powerful descriptions of the conditions faced by soldiers in the trenches. His poetry conveys the horrors of modern warfare.

WWI took place between 1914 and 1918 and is remembered particularly for trench warfare and the use of gas. Owing to the technological innovations in use during it, the war is often referred to as the first modern war. It was hoped to be the war to end all wars, considering the extraordinary loss of life and destruction that it wrought.

Poets such as Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg and Ivor Gurney have a strong association with World War One. As a group, their poems are often violent and realistic, challenging earlier poetry which communicated a pro-war message. The first-hand experience of war is arguably one reason why there is such a shift in the attitude towards war.

Appendix 11.7: “I Lost my Talk” by Rita Joe

**I Lost my Talk**

I lost my talk   
The talk you took away.   
When I was a little girl   
At Shubencadie school.

You snatched it away:   
I speak like you   
I think like you   
I create like you   
The scrambled ballad, about my word.

Two ways I talk   
Both ways I say,   
Your way is more powerful.

So gently I offer my hand and ask,   
Let me find my talk   
So I can teach you about me.

**Rita Joe, Poet Laureate of the Mi’kmaq nation**

The Honourable Rita Joe was a well-known Nova Scotian Mi’kmaq writer. She worked throughout her life to protest native stereotypes, and her poems and songs reflect both pain and hope.

Joe was born in 1932, in Wycocomagh, Cape Breton Island and attended Shubenacadie Indian Residential School until the eighth grade. She was the child of Josie Gould and Annie (Googoo) Bernard, and from the age of ten she lived a hardscrabble existence, from foster home to foster home. "If you write in a positive way, or think in a positive way about your culture … it will come back positive," she said in an interview with CBC Radio. “I was brainwashed. 'You're no good,' I was told every day at Shubie."

Background on Residential Schools in Canada – *from Think Literacy, Government of Ontario*

Imagine being told by the government that you and your culture were uncivilized. Imagine that you and every child with the same ethnic background as yours were separated from your parents and taken to a boarding school. At the boarding school, the teachers' goal was to erase your memory of your own culture. You were not allowed to speak your own language. You were taught new ways of behaving and new beliefs. You had to forget about your own religion or else you were severely punished. You felt confused, lonely, and resentful.

This was exactly what happened to Aboriginal children between the ages of 5 and 16 years old across Canada between the 1880s and the 1980s. For one hundred years, Aboriginal children were removed from their homes and communities and sent to residential schools that were set up by the government and usually run by various churches. The residential school system was far worse than the regular school system in many ways. The government and the churches did not provide enough funding for residential schools. This meant that children lived in poor conditions and could not be cared for properly. There were also many cases of physical, verbal and sexual abuse against the Aboriginal children. Children were mistreated and they also lost their identity and their sense of belonging. Aboriginal communities lost generations of young people.

*Why did the Canadian government create the residential school system?*

The government's attitude towards Aboriginal people was very different in the past. Today we try to recognize that all cultures are important and valuable and that it is important to help preserve various people's cultures. However, in the 19th century, most Canadians had the opposite belief. They believed that people who were different should give up their culture and religion and be assimilated into Canadian society. Another common belief in the 1800s and for most of the 1900s was that Aboriginal culture was uncivilized. The government and many people living in Canada did not understand

Aboriginal culture and considered it childish and savage. The government believed that the ways of the Aboriginal people needed to be changed and the only way to do that was by influencing the children. If they could change the children, then future generations of native people would lose their culture and become more like the rest of the population of Canada.

*What was life like for children at residential schools?*

The residential schools never received enough money from the government and the churches that ran them to operate properly. They were poorly built and were not maintained. Children lived in dirty, overcrowded conditions. There was often not enough heating, lighting, or air circulation. Children were poorly fed and often did not have proper clothing. These conditions contributed to a high rate of disease and death among the children.

The main goals of the schools were to discipline Aboriginal children and remove all traces of Aboriginal culture from their lives. Even though in regular schools, non-Aboriginal children were learning subjects like literature, Latin, French, algebra, chemistry, history and art, Aboriginal children in residential schools were getting a different curriculum. Their studies included subjects like cleanliness, obedience, respect, honesty, patriotism, and the evils of native life. Not only did they lose the opportunity to learn skills, language and history when they were removed from their own communities, they were not taught any significant new skills or knowledge in the residential schools.

Another main focus of the schools was "Christianizing" the Aboriginal children. They were forced to adopt Christian traditions and abandon their own beliefs, values, and ways of worshipping.

In order to carry out the goals of the school, teachers and principals used strict rules and brutal punishments. Children were punished for speaking their own language and since many small children did not know English, they were essentially silenced until they learned it.

Every day, children were beaten and humiliated in public. Physical abuse of the children included sexual assault, burning, severe beatings, using electric shock, withholding medical attention and much more. Children also suffered from terrible emotional abuse in the residential schools. Although some teachers and principals were caring individuals, it was very common for those running the schools to become abusive. The schools were hidden from the public and inspections were rare. When inspections did happen, adults hid or destroyed all evidence of abuse and children were forced to lie about their treatment in the schools.

*What happened to the residential school system?*

When people think of residential schools, they might think that they belonged to the distant past. In reality, most residential schools did not close until the 1970s and the last one did not close until 1996. By 1992, most churches had apologized for their part in causing pain and suffering to children in the residential schools. The Canadian government organized a public inquiry to look into the history of the residential schools and discover the extent of the problems that were caused. In 1998, the government issued a statement that said it regretted the treatment of Aboriginal People and set up a $350 million healing fund to help victims of abuse in the residential schools.

Appendix 11.8: “For Don M Banned” by Mongane Wally Serote

For Don M Banned   
  
It is a dry white season  
dark leaves don’t last, their brief lives dry out  
and with a broken heart they  
dive down gently headed for the earth  
not even bleeding.  
It is a dry white season brother, only the trees know the pain as they still stand erect  
dry like steel, their branches dry like wire,  
Indeed, it is a dry white season but seasons come to pass.

Background on Apartheid for Students *– from Sarah Wild*

**Apartheid and Mongane Wally Serote**

Under Apartheid, many South African artists were banned. Mongane Wally Serote uses thinly-veiled metaphor to speak out in "For Don M – Banned."

Part of the Black Consciousness Movement in South Africa in the 1970s, Mongane Wally Serote wrote perhaps one of the most well-known protest poems of this era, "For Don M - Banned.” His mixture of the elegaic form with political polemic gives this poem a timeless quality, which helps it to escape the trap of many protest poems, that of out-dated relevance.

*Serote, a Soweto Protest Poet*

Born in Sophiatown, Johannesburg, in 1944, Serote finished highschool in Soweto and this is where he first became involved in the Black Consciousness Movement. His association with Soweto allowed for his inclusion amongst the illustrious Soweto protest poets. The poem "For Don M - Banned" was written in response to the "banning" of fellow poet, Don Mattera, in the 1970s.

*The Silencing of the Poetic Voice under Apartheid*

South Africa, from 1948 until 1994, was unique in the fact that it was the first country to legislate racism. Under a conservative white Afrikaner (Afrikaners are the descendants of Dutch colonisers, although they have their own language – Afrikaans – and distinctive culture.) government, there was complete segregation of race. Black people lived in one area, white people in another. This government managed to retain its strangle hold on power until 1994, mostly through the violent quashing of opposition. For political activists and artists, one means of censorship was "banning", which involved muting dissenting voices. This amounted to silencing these people, through house arrest, a "ban" on contact with fellow activists and artists, and restriction of movement.

Appendix 11.9: Analysis of “For Don M-Banned” – *from Sarah Wild*

**Analysis of Mongane Wally Serote's "For Don M-Banned"**

*An Elegy for a Mute Comrade*

An elegy is usually used to express grief or mourning for someone who has died. For a poet, having one's voice silenced is a kind of death, which is why Serote chooses the elegaic form to lament the situation of his friend. Although the poem also contains a strong political polemic, this is softened, and perhaps even hidden, through the use of poetic images and extended metaphors.

*Natural Imagery in a "Dry White Season"*

Serote likens the situation under Apartheid to a "dry white season"(1), "white" because of the subjugation of people of colour by white oppressors and "dry" because the vigorous suppression of dissent leaves no room for the organic life of creativity. In this "dry white season", "dark leaves"(2) "dry out"(2) as the creativity and happiness of black people are unable to survive in this dessicated, harsh environment. They fall "with a broken heart"(3) to the ground, leaving behind only bare trees. The use of the long, run-on line in line three mimics the natural movement of the leaves as they fall to the ground.

*South Africa, a Nation Built on the Backs of the Oppressed*

Without these leaves, the trees become as "dry" as their environment, "dry like steel, their branches dry like wire" (7). In contract to the natural imagery evoked by "season", "trees" and "leaves", after this blight the trees and branches are tainted with industrialised imagery; they are like "steel" and "wire". They have been exsanguinated, all of their life and creativity sucked out of them by this "dry white season". The shift between natural and industrialised imagery is deeply ironic, as - despite the refusal to acknowledge people of colour as equal human beings - the white oppressors were eager to use these people as cheap labour, something which turned South Africa into one of the most industrialised nations in Africa.

*A Message of Hope*

Despite the pessimistic imagery and the affirmation that "indeed it is a dry white season" (9), the poem ends on a note of hope, which is achieved through the development of the extended nature metaphor. Although it is impossible for "dark leaves" to survive in this environment, it is because of the season, "but seasons come to pass". This indicates the speaker's belief that the season, and the oppression of the Apartheid regime, will "come to pass". As dictated by the natural movement of the seasons, it will not always be a "dry white season" and this serves as a warning because change is natural and inevitable, despite the Apartheid government's actions to maintain a status quo and an imbalance of power.

Appendix 11.10: Egypt's Revolutionary Poetry – *from the Daily Beast*

**(Page 1 of 2)**

**Protesters throughout the Middle East are using famous poetry as subversive chants against the government.**

Imperious despot, insolent in strife,   
Lover of ruin, enemy of life!   
You mock the anguish of an impotent land   
Whose people’s blood has stained your tyrant hand,   
And desecrate the magic of this earth,   
sowing your thorns, to bring despair to birth

- [Abul Qasim al-Shabi](http://arablit.wordpress.com/2011/01/22/the-politics-of-translating-al-shabbis-if-the-people-choose-to-live-one-day/)

While protesters in Tunisia chanted these words, written by the poet [Abul Qasim al-Shabi](http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=133354601&m=133354628), two weeks ago, [Iraqi poets staged a reading in solidarity](http://www.google.com/hostednews/afp/article/ALeqM5idFsyrsvrLBMxxUmsv9rk8Y8bJeg?docId=CNG.32fe8012cd2fb0b4a8b0471a3617b2f4.7b1). In Egypt, where al-Shabi’s verses had become a rallying cry, [Al Jazeera reported](http://blogs.aljazeera.net/middle-east/2011/01/30/live-blog-311-egypt-protests) poetry readings in the middle of the protests at Tahrir Square.

The readings and poetic chants in Tunisia and Egypt are only the latest instance in a long history of political poetry in the Middle East, going back all the way to pre-Islamic times, when the *sa-alik* (roughly translated as “vagabond”) wrote about living outside the tribal system. In modern times, poetry has been a tool for creating a sense of political unity, giving voice to political aspirations, and excoriating governments and leaders. Maybe most surprising to an American used to poetry’s increasing confinement to college campuses, poetry is a tool for galvanizing people to political action.

“Outside the West poetry is still very powerful,” says Muhsin Jassim al-Musawi, professor of Arabic literature at Columbia University. “It might not be very conspicuous, but it is there, an undercurrent, and whenever there is a need for it you will be surprised that people have something to say.” Postcolonial literary criticism has neglected the political power of poetry, says Musawi, focusing instead on the way narrative defines cultural and national identities. But when those identities are first being formed, he says, when people are taking to the streets in protest or trying to establish a new government, its poetry people turn to. It’s easier to rally around a verse than a novel.

Al-Shabi’s poems are taught in schools, and a verse from his poem *Will to Live* forms the final lines of Tunisia’s national anthem, so it makes sense that Tunisians reached for his poetry when they needed something to chant. But Egypt has its own rich tradition of political poetry to draw on. Back in the late 19th century, the neoclassical poet Mahmoud Sami al-Baroudi gave voice to the nationalist movement leading up to the revolution of 1881. And after World War I, Bayram al-Tunsi wrote poems in protest of the Great Powers’ failure to grant Egypt independence. He was later banished for insulting the royal family in verse.

When Egyptians took to the streets on January 25, they sang the poems of a follower of al-Tunsi, Amad Fu’ad Nigm. Like al-Tunsi, Nigm used colloquial speech and puns to critique the state and mock its leaders, but unlike al-Tunsi, Nigm often set his to music, with the help of the blind [oud](http://en.wikipedia.org/wiki/Oud) player al-Shaykh Imam. Starting in the late ‘60s, when Nigm and Imam weren’t in prison, they performed in students’ apartments and crashed concerts, storming the stage and interrupting the show with their own music. That the protesters would turn to Nigm and Imam’s songs makes sense, says Marilyn Booth, Iraq Chair of Arabic and Islamic Studies at the University of Edinburgh, and the host of one of Imam’s shows in 1980 (Nigm was in hiding). “Nigm’s verse carries a vernacular flavor and earthy punch, and he’s good at incorporating political slogans into his work.” Plus, she says, his critiques of the repressive regime remain “depressingly relevant.”

The January 25 protest was organized by a coalition of leftist organizations, activists from Kefaya (Enough!), El Ghad (Tomorrow), and others. “Many of them are lawyers, a lot of them human rights and Internet activists from working class backgrounds,” says Elliot Colla, chair of the Arabic and Islamic Studies department at Georgetown University. They know Nigm like “we know Pete Seeger or Arlo Guthrie, fairly brazen songs about being on the bottom looking up.”

Even when the chants in Egypt aren’t quotations from poems, there’s something distinctly poetic about them. “All the slogans you hear on Al Jazeera are also poetry,” he says. “If you go to a demonstration in the U.S., you’re chanting, ‘One, two, three, four, we’re not going to take this anymore,’ but in Egypt, they’re often rhyming couplets with rhythms from classical Arabic poetry.” Others are plays on traditional sayings, like the chant, " *Idrab idrab yâ Habîb, mahma tadrab mish hansîb*!" (“Hit us, beat us, O Habib [as-Adly, the former minister of the interior] hit all you want—we're not going to leave!"), which [Colla](http://www.jadaliyya.com/pages/index/506/the-poetry-of-revolt) points out echoes the saying “ *Darb al-habib zayy akl al-zabib*" ("The beloved's fist is as sweet as raisins"). The echo of the saying in the chant turns the government into an abusive spouse, and turns a chant that if read straight would be a simple statement of defiance (“No matter how many times you hit us, we’re not going to leave”) into a taunt (“C’mon, hit us again, it hurts so good”).

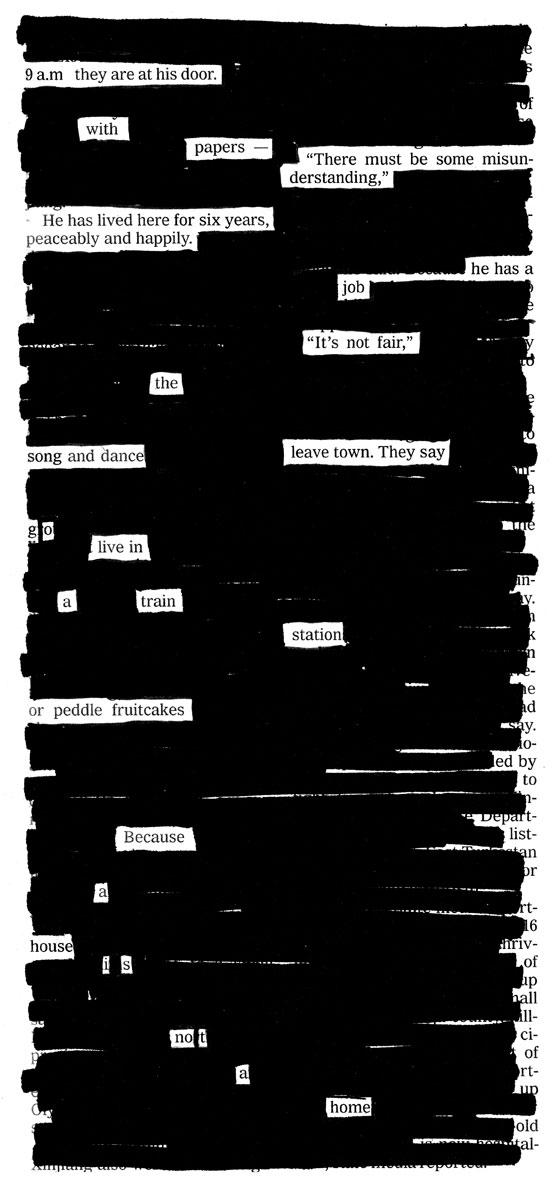
In the early days of the protest, invective chants were popular. Protesters mocked Mubarak’s family, calling his son Gamal a momma’s boy, and compared Mubarak to the laughing cow on the packages of [Laughing Cow Cheese](http://www.thelaughingcow.com/) or to other oafish and large-nosed animals. “Oh Mubarak, you rhinoceros, leave, leave, you’re annoying,” [reads the translation](http://angryarab.blogspot.com/2011/01/egyptian-slogans.html) of one rhyming chant.

But as the protests grew in size, songs and rhymed barbs became less common—it’s hard to get thousands of people chanting classical verse or singing together. One chant in particular has become widespread, showing up on signs and graffiti: “The people want the regime to fall.” Though it has a regular meter, this chant is unrhymed and not in colloquial Egyptian—it’s in modern classical Arabic. Colloquial Egyptian is as different from modern classical Arabic as contemporary English is from Shakespearian English, but unlike colloquial Egyptian, modern classical Arabic is understandable to Arabic speakers who hear it on Al Jazeera. “That tells you who they think their audience is,” says Colla. It’s also important to note that the chant doesn’t mention which people want which regime to fall: “A Yemeni could say that, a Jordanian could say that—and I suspect they already are.” It’s a slogan designed to spread.

As archaic as it may seem, poetry still matters: It’s a powerful means of expression, and revolts around the region have picked up lines from their literary traditions to evocatively, efficiently express their grievances and goals. “We shouldn’t be so naive as to neglect the power of poetry,” al-Musawi asserts, “because in the moment of the actual making, you need poetry, when action is taking place it needs to be around a catchphrase—people need it.”

*Josh Dzieza is an editorial assistant at The Daily Beast.*

Appendix 11.11: “Foreclosure” Blackout poem by Austin Kleon



**Lesson 12:**  Poetic Television: Poetry in Media

**Time**: 1 Period

**Description:**

In this lesson, students will explore the ways in which poetry is found and used in everyday media. Specifically, students will undertake a commercial analysis in which they will analyze one poem in written form and the context of media. Students will need to work together and use their knowledge of poetic devices and media texts to conduct an insightful analysis and comparison. Students will leave this lesson with an understanding for how the context in which a poem is found affects one’s understanding of it. Furthermore, students will strengthen their analytical skills, which will aid them in locating and effectively interpreting poems to include in their Themed Poetry Anthology assignments. This lesson will also further emphasize that poetry can be found in many different places and encourage students to think creatively when selecting poems to include in their anthologies.

**Expectations**

*Strands:* Reading and Literature Studies, Media

*Overall Expectations*

Reading and Literature Studies

1. Reading for Meaning - read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning

2. Understanding Form and Style - recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

Media

1. Understanding Media Text – demonstrate an understanding of a variety of media text

*Specific Expectations*

Reading and Literature Studies

1.6 - Analyze texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

2.2 - Identify a variety of text features and explain how they help communicate meaning

Media

1.2 - Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

**Enduring Understanding**

* Poetry is everywhere. It is in the words that soothe us, the music that moves us, the speech that persuades us, the film that entertains us, and the advertisements that tempt us.

**Essential Questions**

* Where can we find poetry in everyday life?
* How does the way a poem is encountered affect how it is understood?
* Does a poem's performance elevate its meaning and convey the poet's voice?

**Learning Goals**

* Explore how poetry is embedded within the media that we encounter everyday (do)
* Understand how the form and context of a poem can change ones interpretation of it (know)
* Understand how poetry can be used to advance the intended purpose of a media text (know)

**Planning Notes**

* Book a/v equipment (projector, speakers)
* Resources:
  + Bring two Laptops to class

**Agenda**

* Mini Film Analysis
* Group Work: Commercial Analysis
* Exit Pass

**Prior Knowledge Required**

* Knowledge of poetic devices and features such as tone, rhythm, metaphor, imagery etc.
* Knowledge of how media texts are created for specific purposes and audiences
* Practice identifying the implied messages and purposes of media texts

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (Making anecdotal comments, diagnose the degree to which students engage with reflection questions and make inferences)

1. *Film Analysis:* Students will watch a five minute clip of the film, *The Outsiders* in which Robert Frost’s poem “Nothing Gold Can Stay” is being read by the film’s protagonist. Introduce the clip with a brief description of the film, its characters and plot.
2. Instruct students to consider and write down their thoughts on the following questions as they watch the film: Where do you see/hear poetry? How does the poetry affect the tone of the scene? What affect does it have on how you perceive the characters? (write these questions on the board)
3. Once the clip is over, have students share their thoughts with a partner.
4. End activity by briefly going over possible answers to reflection questions, introducing today’s lesson topic and learning goals.

***Activity***

* *Assessment as Learning* (Circulate and give students oral feedback on how effectively they are analyzing the poems and commercials. When needed, reiterate questions to be consider to entice deeper analysis)

1. *Commercial Analysis*: Students will be split into three groups and assigned to one of three different stations. Each station will be focusing on a different modern day commercial that uses poetry to sell its product. These will include:

- Levi's – O’Pioneers! (Go Forth) Commercial

- Levi's – America (Go Forth) Commercial

- See it Through – Chrysler 300 TV Commercial

1. Students will begin at each station by first looking at the textual version of the poem used in their specific commercial (“Pioneers, O’Pioneers!” by Walt Whitman; “America” by Walt Whitman; “See it Through” by Edgar Albert Guest)
2. On a piece of chart paper, students should work together to deconstruct and interpret the poem. Have students consider the following questions: What is the tone of the poem? What literary devices can you identify in the poem? Why do you think the poem was written? What is the poem’s message? Students will find these questions on their Commercial Analysis handout (Appendix 12.2).
3. Once students have completed their analysis of the textual poem, they are to view the corresponding commercial in which it is used.
4. Now on a piece of chart paper, students will consider how the way the poem is used changes one’s understanding of it. Have students consider the following questions: How do the images and music in the commercial affect your interpretation of the poem? Does the commercial change the tone/message of the poem? How so? In what ways is the poem being used?
5. Have each group present their analysis to the rest of the class.

***Consolidation***

* *Assessment for Learning* (An exit pass will inform teacher of degree of student understanding as well as confusions to be attended to post-lesson)

1. *Exit Pass:* Students will complete an exit pass, indicating what they have learned about poetry in media as well as identifying any confusions they may have.

**Accommodations**

* ELL and IEP students will be placed in a group with students who have demonstrated strong analytical skills and a thorough understanding of literary devices and form.

**Resources**

* “The Outsiders: Nothing Can Stay” *YouTube.* Web. 20 Feb 2012.

<http://www.youtube.com/watch?v=TwJ-ppxCGPk >

* “Levi's – OPioneers! (Go Forth) Commercial” *YouTube.* Web. 20 Feb 2012.

<http://www.youtube.com/watch?v=HG8tqEUTlvs>

* “Levi's – America (Go Forth) Commercial.” *YouTube.* Web. 20 Feb 2012.

<http://www.youtube.com/watch?v=FdW1CjbCNxw>

* “See it Through – Chrysler 300 TV Commercial.” *YouTube.* Web. 20 Feb 2012.

<http://www.youtube.com/watch?v=TGD--bDcpnQ>

* Whitman, Walt. “America.” *Poetry Foundation.* Web. 20 Feb 2012.

<http://www.poetryfoundation.org/poem/238130>

* Guest, Albert Edgar. “See it Through.” *Famous Poems and Poets.* Web. 20 Feb 2012.

<http://famouspoetsandpoems.com/poets/edgar\_albert\_guest/poems/4458>

* Whitman, Walt. “Pioneers! O Pioneers.” *Famous Poems and Poets.* Web. 20 Feb 2012.

< http://famouspoetsandpoems.com/poets/walt\_whitman/poems/17493>

**Appendices**

|  |
| --- |
| 12.1: Anecdotal Comment Organizer |
| 12.2 : Commercial Analysis Instructions |
| 12.3: Exit Pass |

Appendix 12.1: Anecdotal Comment Organizer

|  |  |  |
| --- | --- | --- |
| **Names of students making little to no logical inferences.** | **Names of students making some logical inferences.** | **Names of Students making many logical inferences** |
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Appendix 12.2: Commercial Analysis Instructions

**Step One: As a group, read and analyze the textual version of the poem under focus at your station. Consider the following questions to guide your analysis:**

* What is the tone of the poem?
* What literary devices can you identify in the poem? How do they contribute to the poem’s meaning/your understanding of it?
* What imagery can you identify in the poem? How does it contribute to the poem’s meaning/your understanding of it?
* Why do you think the poem was written? What was the author’s purpose?
* What is the speaker’s message?

**Step Two: As a group, now watch the corresponding commercial that utilizes the poem and consider how it changes. Consider the following questions to guide your analysis:**

* How do the visuals and music of the commercial affect your original interpretation of the poem?
* Does the commercial change the tone/mood of the poem? How so?
* Why is the poem being used? What is the commercial’s purpose?
* If you were to hear this poem for the first time in this format, what would you identify as its message

Appendix 12.3: EXIT PASS

**What is one thing you have learned about poetry in media?**

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**What is one thing you are confused about or still wonder concerning poetry in media or poetry analysis?**

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**EXIT PASS:**

**What is one thing you have learned about poetry in media?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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**What is one thing you are confused about or still wonder concerning poetry in the media or poetry analysis?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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**Lesson 13:** Classic Poets and Their Poems: There’s a Reason Why They’re Appreciated

**Time**: 1 Period

**Description:**

In this lesson, students will be introduced to four classic poets and their poems. After a brief overview of these poets’ biographies, styles and legacies, students will work in groups to analyze one of these famous poets’ poems and create a dramatic performance of it to share with their classmates. Students will have to use their knowledge of poetic devices and stylistic features to thoroughly analyze and teach their poem to their peers. In doing so, students will come away from this strengthened analytical skills, which will aid them in locating and effectively interpreting poems to include in their Poetry Anthology assignments.

**Expectations**

*Strands: Oral,* Reading and Literature Studies

*Overall Expectations*

Oral

2. Speaking to Communicate - use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

Reading and Literature Studies

2. Understanding Form and Style - recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

*Specific Expectations*

Oral

2.5 - identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural differences

Reading and Literature Studies

2.3 - identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text.

**Enduring Understanding**

* Poetic devices make oral and written communication more persuasive, powerful, and memorable

**Essential Questions**

* How does a poem's diction convey voice, tone, and image?
* How do poetic devices make a poetic work more persuasive, memorable, and rhythmical?

**Learning Goals**

* Identify and deconstruct literary devices used in poems (do)
* Use creative speaking strategies to engage listeners and communicate meaning (do)

**Planning Notes**

* Have LCD projector and video for Minds-On activity ready before class begins.
* Resources:
  + Create list of websites and authors that students can use to help their search for poetry

**Agenda**

* Video: The Simpsons-The Raven
* KWL Chart
* Mini-Lecture
* Group Work: Jigsaw

**Prior Knowledge Required**

* Knowledge of Culminating Assignment requirements and expectations
* Knowledge of figurative language, literary devices and poetic form

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (Observe how much students know about classical poems/poets)

1. *Video: Simpsons- The Raven:* To gage students’ attentions, play clip of the Simpsons’ rendition of Edgar Allen Poe’s “The Raven”
2. *Class Discussion:* Ask students what they know about the clip from the Simpsons. Do they recognize that a poem is being read? Do they know the author? Have they heard the poem before?
3. *KWL Chart:* Inform students that today’s lesson will be looking at three classical poems. Instruct students to complete the first two sections of KWL Chart (Appendix 13.1).
4. Inform students that today’s class will focus on studying four classic poems – “Because I Could not Stop for Death” by Emily Dickenson, “Alone” by Edgar Allen Poe, “All in Green” by E.E Cummings, “Dream Deferred” by Langston Hughes
5. *Mini Lecture:* To provide students with required background knowledge and context, give a brief lecture on four poets. Touch on their lives, styles and legacies.

***Activity***

* *Assessment as Learning:* (“Home Group” members will complete a peer-assessment on one another, assessing how well and clearly each poem was taught)
  + *Jigsaw:* Split students into “Home Groups”. Have students number off within their groups and instruct students to move to the corresponding “Expert Group.”
  + Each expert group will be studying one classical poem. Students will work with members of their expert groups to analyze their poem. They are to consider such things as the poem’s theme, tone, mood, speaker etc as well as literary devices found within it.
  + Students will use a graphic organizer (Appendix 13.2) to sort and manage their analysis. Expert groups must also create an oral rendition of their poem to share with their home groups.
  + Once expert groups have completed their task, students will return to their home groups and teach their respective poems to their group members.

***Consolidation***

* *Assessment as Learning(*KWL Chart)

1. *KWL Chart:* Have students reflect on what they have learned by completing the second section of their KWL Charts (Appendix 13.2 )

**Accommodations**

* ELL and IEP students will be placed in a group with students who have demonstrated strong analytical skills and a thorough understanding of literary devices and form.

**References**

* Cummings, E. E. “All In Green.” *Famous Poems and Poets.* Web. 20 Feb 2012.

< http://famouspoetsandpoems.com/poets/e\_\_e\_\_cummings/poems/14264>

* Dickenson, Emily. “Because I Could Not Stop For Death.” *Famous Poems and Poets.* Web. 20 Feb 2012.

< http://famouspoetsandpoems.com/poets/emily\_dickinson/poems/5214>

* Hughes, Langston. “Dream Deferred.” *Famous Poems and Poets.* Web. 20 Feb 2012.

< http://famouspoetsandpoems.com/poets/langston\_hughes/poems/16947>

* Poe, Edgar Allen. “Alone.” *Famous Poems and Poets.* Web. 20 Feb 2012.

< http://famouspoetsandpoems.com/poets/edgar\_allan\_poe/poems/18851>

* “Simpsons – The Raven Never More.” *MilkandCookies.* Web. 20 Feb 2012.

< http://www.milkandcookies.com/link/60556/detail/>

**Appendices**

|  |
| --- |
| 13.1: KWL Chart |
| 13.2: Poetry Analysis Organizer |
| 13.3: Peer-Assessment |

Appendix 13.1: KWL Chart

|  |  |  |
| --- | --- | --- |
| K | W | L |
| What do you know about classic poets and poetry? | What do you want to know about classic poets and poetry? | What have you learned about classic poets and poetry? |
|  |  |  |

Appendix 13.2: Poetry Analysis Organizer

|  |  |
| --- | --- |
| Topic |  |
| Theme |  |
| Mood |  |
| Images |  |
| Rhythm |  |
| Metaphor/Simile |  |
| Other: |  |

Overall Interpretation:

Appendix 13.3: Peer Assessment

Student Assessing**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Student Being Assessed\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

After observing your peers presentation of their classic poem, complete this peer review. Circle the answer that best applies.

Student presentation was organized and ideas were expressed clearly and logically.

Strongly Disagree Disagree Agree Strongly Agree

The student identified and explained many literary devices found within the poem.

Strongly Disagree Disagree Agree Strongly Agree

The student identified and explained the tone, theme and topic of the poem.

Strongly Disagree Disagree Agree Strongly Agree

The student’s oral presentation of the poem was engaging, creative and brought the poem alive.

Strongly Disagree Disagree Agree Strongly Agree

**Additional Comments:**

**Lesson 14:** Class Work Period: It’s All about Staying on Task

**Time**: 1 Period

**Description:**

With culminating assignments due in two days, students will be given class time during this lesson to work on their poetry anthologies. After a quick Minds-On activity, the entire class will move to the school library where students will find ample resources to aid them in the completion of their anthologies. Students will practice time management skills, staying on task and being productive. While students are mainly expected to work independently, the work period will give them the opportunity to brainstorm ideas concerning the anthology assignment with their peers as well as seek teacher aid if required.

**Expectations**

*Strands:* Reading and Literature Studies,Writing

*Overall Expectations*

Reading and Literature Studies

1. Understanding Form and Style - recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

Writing

1. Developing and Organizing Content - generate, gather, and organize ideas and information to write for an intended purpose and audience

*Specific Expectations*

Reading and Literature Studies

1.4 - Make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

Writing

1.2 - Generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate

1.3 - Locate and select information to effectively support ideas for writing, using a variety of strategies and print, electronic, and other resources, as appropriate

**Enduring Understanding**

* Staying on-task is the key to progress

**Learning Goals**

* Manage time effectively and stay on-task (do)
* Locate and distinguish poetry based on theme (do)
* Use effective research strategies (know)

**Planning Notes**

* Book Library for period and have LCD projector and video for Minds-On activity ready before class.
* Resources:
  + Create list of websites and authors that students can use to help their search for poetry

**Agenda**

* Poem Re-Write Activity
* Library- Work on Poetry Anthology Assignment
* Self-Reflection: Evaluate your progress

**Prior Knowledge Required**

* Knowledge of Culminating Assignment requirements and expectations
* Knowledge of figurative language, literary devices and poetic form
* Knowledge of how poetry finds itself in various aspects of everyday life

**Teaching Strategies**

***Minds On***

* *Assessment for Learning* (Making anecdotal comments, observe students understanding of how word choice impacts poetry)

1. *Poem Re-Write Activity:* Upon coming to class students will be given a poem that has been stripped of some of its original words.
2. In groups, students will be asked to rewrite the poem, inserting any words they see fit to complete it.
3. Ask students willing to share their creations.
4. Discuss as a class how word choice can have a huge impact on the tone, voice and understanding of a poem.

***Activity***

* *Assessment as Learning* (During work period, circulate and give oral feedback to students regarding their progress. Ensure they are on the right track and grasping the assignment requirements well)
  + *Library Work Period*: Students will move to the library and use the remainder of class time to work on their Poetry Anthology assignments.
  + Students may use library resources (computers, books, magazines) to research poems they wish to include in their anthologies or spend time formatting their anthology and writing their rational paragraphs.
  + During work period, teacher will circulate to ensure students are on-task and attend to student questions. Time will be spent with each student, ensuring he/she understands the assignment and are managing his or her time effectively.

***Consolidation***

* *Assessment as Learning* (Self-Evaluation)
  + *Self-Evaluation:* Students will be asked to complete a self-evaluation (Appendix 18.2) assessing how much progress they have made on their assignments, what they have left to do and things and struggles they are having.

**Accommodations**

* Allocate more one-on-one time with identified students during the work period. Ensure they understand instructions for the assignment and help them where needed.
* Provide students with IEPs and ELL students with a list of books and websites where they can find poems to include in their anthologies.

**Appendices**

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| --- |
| 14.1: Self-Evaluation |
|  |

Appendix 14.1: Self-Evaluation - My Progress

Reflect on your progress during today’s class by answering the following questions.

During today’s class, I managed my time very effectively, getting the most work done possible.

Strongly Somewhat Somewhat Strongly

Disagree Disagree Agree Agree

During today’s class, I always stayed on-task and focused on the most important parts of my assignment.

Strongly Somewhat Somewhat Strongly

Disagree Disagree Agree Agree

How could you have improved your progress during today’s work period?

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What do you still have left to complete on your Poetry Anthology?

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What questions/concerns do you have about your Poetry Anthology?

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**Lesson 15:** Where Poetry Fits: Poetry in Real Life

**Time**: 75 minutes

**Description:**

This lesson is primarily a work period to prepare for the culminating assignment. Students will go online to identify and research poems that reflect or complicate the approved theme for their anthology. The lesson will open with a minds on activity that demonstrates the impact a poem can have on our wired generation. Then, while students are working, the teacher will hold mini-conferences with everyone to address concerns and assess progress.

*Connection to the Culminating Activity*

This lesson will prepare students for their culminating anthology by asking them to reflect deeply on where poetry fits into their lives. They will explore a viral poem, which speaks to the concerns of teenagers approaching an uncertain adult world. The work period will conclude with students exchanging an insight from the day’s research. The exchange will generate ideas for the anthology and expand their knowledge about resources.

**Expectations**

*Strands:* Reading and Literature; Writing; Media Studies.

*Reading and Literature Overall*

1. Reading for Meaning

2. Understanding Form and Style

*Reading and Literature Specific*

1.1: Read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading

1.6: Analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

2.2: Identify a variety of text features and explain how they help communicate meaning

2.3: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts

*Writing Overall*

1. Developing and Organizing Content

2. Using Knowledge of Form and Style

*Writing Specific*

1.1: Identify the topic, purpose, and audience for a variety of writing tasks

2.5: Explain, with increasing insight, how their own values and experiences are revealed in their writing

*Media Studies Overall*

1. Understanding Media Texts

*Media Studies Specific*

1.2: Interpret media texts, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

1.3: Evaluate how effectively information, ideas, themes, issues, and opinions are communicated in media texts, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

**Enduring Understandings:** Poetry helps us notice everyday life and reflect on its significance. Poetry can be appreciated in its everyday and elevated forms.

**Essential Question:** How can poetry fit into your everyday life?

**Learning Goals**

* Be aware of a broad range of poetry from different cultures and eras. (know)
* Identify and analyze the impact of poetry in popular culture. (do)
* Express how poetry fits into their everyday lives. (do)

**Planning Notes**

* Book the computer lab.
* Book a/v equipment (projector; speakers).
* Bring all appendices and make copies of organizers.
* Set up one desk in the corner of the computer lab for the mini-conferences.

**Prior Knowledge**

* Students should know how to identify poetry in political speeches, songs, protests, and modern odes. This will have been covered in prior lessons, and will help broaden their search for material.
* Anthology themes for should have been already approved. Students should be regularly reflecting on the poetry around them and its effect on their lives.
* Students should understand how to conduct online research responsibly on the school computers. They should save their work to a class directory.

**Differentiation**

Differentiation will be based on student interests and abilities. Students will take the initiative to select the content that speaks to them during their research, and they will be able to select and/or compose poems that reflect their diverse abilities and identities.

The environment for the work period will be mainly restricted to the computer lab, with the option of working in the library being available to two students at a time for 20-minute intervals.

**Agenda**

1. Do poems go viral? Poetry’s place in the YouTube era
2. Online anthology research: KWL chart
3. Mini-conferences and checklist updates
4. Give one idea; get one idea

**Teaching Strategies**

***Minds On***

* *Assessment as Learning* (observe the quality of discussion and depth of engagement during the think-pair-share and the journaling time)

1. Ask students if they’ve heard of any poems that have gone viral. Then play “The Lost Generation” from YouTube, which has been viewed more than 15 million times.
2. *Think-pair-share*: Students will lead a discussion of the power of poetry in their multimedia world. Ask them to think-pair-share the relevance of this piece to their lives as teenagers on the brink of adulthood. Then ask them to consider how this poem underscores the importance of perspective, showing them how a shift in mindset can change both one’s interpretation of the poem and one’s outlook on life. \*Note to teachers: if this poem is read upside down, its meaning reverses.
3. *Reflection*: Students will now take five minutes to reflect on what we’ve discussed in their journals, considering how this may or may not relate to their anthology themes.

***Activity***

* *Assessment as Learning* (observe the students’ research and peruse their journals, assessing their progress on work completed and the depth of their understanding)
* *Assessment for Learning* (students will learn from the teacher’s assessment of their journals; the teacher will diagnose student understanding via the mini-conference, recording issues)

1. *Modelling:* Model how to search for a poem on one of your students’ themes. Select a student who may be struggling with the assignment. Model how to enter the most appropriate search terms in Google. Post the urls to two poetry websites on the board (see resources).
2. *Student-led research:* Distribute KWL charts. Ask students to fill in the ‘K’. Then ask students to fill in the ‘W’ while researching, and the ‘L’ after they have researched a poem. Let students spend the rest of the period researching online.
3. *Mini-conferences:* Meet with students individually for two minutes to discuss their concerns. Review their progress and peruse their journals.

***Consolidation***

* *Assessment as Learning* (circulate during the exchanges, assessing the depth and breadth of ideas generated and how their knowledge has grown following the research period)

1. *Give one; Get one:* Ask students to take a scrap of paper and write down one brief insight gleaned from their research, which they can take from the ‘L’ section of the KWL organizer. Give students five minutes to exchange their insights with others throughout the class.

**Accommodations**

The following accommodations are directed at English Language Learners and students with ADHD:

* Help ELL students get online at the start of the class, modeling how to search.
* Provide a list of suggested websites for ELL and ADHD students.
* ELL and ADHD students will be seated next to strong verbal students.
* Let ADHD students work at the computer in the library, accompanied by a proficient peer.

**Resources**

* *YouTube*: This easily accessible site has “The Lost Generation” on it, as well as other multimedia poems relevant to teenagers. If it is blocked by the school, download the poem to the teacher’s computer.
* *Canadian Poetry Online:* This University of Toronto site contains a number of contemporary and pre-1900 Canadian poems. Retrieved from [www.library.utoronto.ca/canpoetry](http://www.library.utoronto.ca/canpoetry).
* *Bartleby Verse*: This site contains thousands of poems from around the world, privileging canonized English poetry. Retrieved from [www.bartleby.com/verse](http://www.bartleby.com/verse).

**Appendices**

|  |  |
| --- | --- |
| 15.1: KWL Organizer  15.2: “The Lost Generation” |  |

Appendix 15.1: KWL Organizer

|  |  |  |
| --- | --- | --- |
| **What I *Know*** | **What I *Want* to Know** | **What I Have *Learned*** |
|  |  |  |

Appendix 15.2: “The Lost Generation” by Jonathan Reed – *from YouTube*

**The Lost Generation**

I am part of a lost generation.  
And I refuse to believe that  
I can change the world.  
I realize this may be a shock, but  
"Happiness comes from within"  
Is a lie, and  
"Money will make me happy"

So in thirty years, I will tell my children  
They are not the most important thing in my life.  
My employer will know that  
I have my priorities straight because  
Work  
Is more important than  
Family  
I tell you this:

Once upon a time  
Families stayed together  
But this will not be true in my era.  
This is a quick fix society  
Experts tell me  
Thirty years from now, I will be celebrating the tenth anniversary of my divorce.  
I do not concede that

I will live in a country of my own making.  
In the future,  
Environmental destruction will be the norm.  
No longer can it be said that  
My peers and I care about this Earth.  
It will be evident that  
My generation is apathetic and lethargic.  
It is foolish to presume that  
There is hope.  
  
And all of this will come true unless we reverse it

**Author’s Note:**

Jonathan Reed is a 20-something native of Atlanta and a student at Columbia College in Chicago. He won second place in AARP's U@50 video contest launched in 2007 for his video, Lost Generation. Contestants were asked to create 2-minute video describing their vision of the future: what life would be like by the time they turned 50. Reed was inspired by the Argentinian political advertisement "The Truth" by RECREAR.